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THE PORT OF LONDON

[Daily Mirror]

# JOURNAL OF THE ROYAL INSTITUTE *of* BRITISH ARCHITECTS

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## Journal

### THE REGISTRATION BILL

The Registration Bill has now passed the Committee stage of the House of Lords, and on Tuesday next will receive the third reading. An attempt to damage the Bill by amendments was made in Committee, but the attempt met with no success whatever, so the Bill has been sent back to the House unchanged. Once more we would like to thank Lord Crawford for his successful conduct of the Bill through another and most important stage. The next stage, if the Bill passes its third reading in the House of Lords, is in the Commons. It is during this stage that the enthusiastic co-operation of all members of the profession can be of most value. Probably we can assume that most R.I.B.A. members are well aware of the merits of the Bill. If they are, it is hardly necessary to enlarge on them here or to plead that they should take every opportunity of making their opinions known. Nevertheless, the matter is of such urgent importance that those members who do know everything about it and are aware already of their responsibilities must forgive a re-statement.

First of all, the Bill is a logical extension of the original Act, foreseen by every supporter of the original Act as a necessary amendment if their intentions were to be fulfilled. No possible advantage is to be gained by postponing this step, and every advantage is to be gained for the public and profession by proceeding with it now.

If the Bill is not passed the present state of things will continue indefinitely. Without the protection of the Bill those architects who have had a full professional education and those who are properly established in genuine architectural practice will continue to be subject to competition from rivals who are architects only in name, who submit to no code of conduct, are not amenable to discipline, and whose constant endeavour, conscious or unconscious, must be to lower the standards of the profession to their level.

The Registration Council have established a standard of qualification which entitles every properly educated entrant to the profession to become registered, and they have provided in the Bill for every architect now in *bona-fide* practice to become registered during the next

two years. No one who is an architect need feel that his future will be prejudiced. On the contrary, it will be protected in a way that has been found desirable in the United States, in many of the British Dominions and in other countries.

The arguments for the Bill from the public's point of view are no less cogent. They can all be concentrated on the one statement that at present the public cannot be expected to appreciate the difference between a "registered architect" and an "architect," whereas the difference between an architect and one who is not by law allowed to use that title is evident. The public will have this means of assuring that they employ qualified men.

The Bill is not the particular concern of the R.I.B.A., but the R.I.B.A., as a body of properly qualified architects who submit themselves to a code of conduct and recognise a high standard of practice or examination for entry to membership, is naturally interested to see such a standard legalised and universally applied. The R.I.B.A. is one only of the supporters of the Bill. In addition to the Institute and its Allied Provincial Associations, the Bill receives the support of the Faculty of Architects and Surveyors, the Architectural Association, the A.A.S.T.A. and of the representatives on the Registration Council of 3,000 "unattached" architects.

The fortunes of the Bill in the House of Commons will be in the hands of the ordinary members of the profession. If they take the trouble to ventilate their opinions in their local papers and make certain that their Members of Parliament know that the Bill receives their support, there is every reason to hope that, if Parliament gives time for the passage of the Bill, the Bill will become law.

### SOCIAL AFFAIRS

The chief events in the interval since the last JOURNAL have been social—first the Banquet or, as it is now more modestly called, the Annual Dinner, and then the Social Committee's party. A third event which, like the Banquet, has its serious side, but which yet has some of the character of a social event, is the opening of the Airports and Airways Exhibition by the Secretary of State for Air; but that takes place after we go to press and cannot be recorded here.

The Annual Dinner was the first to be held in our own building. The Henry Florence Hall seated just over three hundred members and guests, representing every side of public life ; the State, Local Government, the Church, the Arts, Industry and Business, the Press, and most numerous and certainly not least important among the many personal guests of the architects, members of that unlimited group the Clients. The speeches by Lord Bessborough, Mr. Vincent Massey, Professor Abercrombie and the President are reported in full later in the JOURNAL.

The Social Committee party was the largest and the gayest event that there has yet been in the new building. Over six hundred people came, five hundred and ninety-nine of whom seemed to be under thirty, and about seven hundred had to be refused.

It is always difficult for the Committee to estimate accurately the numbers that can be admitted, but the task is made much more difficult when people accept tickets and fail to use them. Actually for this party 720 tickets were issued, and only 600 used. The 120 people who took tickets without using them successfully prevented others from coming to the party. The Committee wish to draw the attention of members to this thoughtless and selfish habit, and to request those who are thinking of coming to similar shows in the future at least to return tickets they cannot use.

All sections of the Committee joined in the organisation of entertainment. The Dance Club, the Dramatic Society, the Camera Club and the Music Group. The Dramatic Society performed a vivacious gay play with an underlying current of satire by F. Sladen Smith, "Happy Deaths, Limited." John Burrell again showed his remarkable abilities as a producer and made the most of the talents of the performers. It needed little more than the presence of Elma Thomas to account entirely for the popularity of her nefarious bucket shop, "Happy Deaths, Limited," a concern which provided a well-organised suicide service for disappointed lovers, disillusioned artists and all the dyspeptics of the unhappy society of 1967. Guy Silk, who was wickedly episcopal, and Charles Crichton as a cynical old hypochondriac with no intention of submitting to other than the worldly charms of Miss Parsley, held the stage for the whole performance almost. Their parts both allowed infinite scope for overacting, but neither of them lost their grip for a moment. The rest of the cast, Prudence Smith, Aase Silk, Joan Tomlins, Marjorie Boyd, Gertrude Leverkus, Gilbert Kendrew, Frank Milsom, Andrew Fairtlough and Robert Hunt, all helped to make this an easy, confident and gay performance which was enjoyed by the largest audience the Society has yet had. The company is, we understand, to compete in the British Drama League Competition with this play : we wish them good luck.

The Camera Club's Exhibition, *Texture*, in the Reception Room, looked good at first glance and was

good enough to demand more attention than it could possibly have received on this occasion. The Club has only held one other exhibition, an experimental and introductory effort, which, good as it was, cannot be compared to this one, which had unity and a general air of established competence. As a whole, the pictures, hung in a single closely compacted line at eye level, looked admirable, individually their standard was very high. A few of the subjects seemed to have no real claim to be included in an exhibition of "texture"; competent but ordinary photographs of houses with such titles as "Brick and Whitewash" obviously added merely as a passport to the exhibition were, on the whole, less satisfactory than those (Messrs. Westwood and Jarrett had several good examples) which had been taken solely to exploit textural qualities of the subjects. The Camera Club is definitely on the map. The Music Club, descending for this occasion from its normal loyalty to chamber music, promoted a cabaret interlude in the dance : a group of tap dances by Miss Barbara Sullivan and piano playing by Mr. Niel Abercrombie. This party was a magnificent gesture on the part of the Social Committee, which received the immediate justification of giving 600 members and their friends a thoroughly good evening ; dare we confess that the Social Committee did not stage the party just out of good will, but with the idea of recruiting members for all its groups. It has now been seen what they can do or with more help could do, so we hope there will be a good and lasting response.

#### FOURTEENTH INTERNATIONAL CONGRESS OF ARCHITECTS, PARIS, 1937

The Fourteenth International Congress of Architects will be held in Paris from 18 to 25 July. Special arrangements will be made, if desired, to meet delegates at frontier stations and to continue the journey by car with stops at places of interest if time permits. Visits will be made to new buildings in and around Paris ; there will be a "Fête de Nuit" at Versailles as in the time of Louis XIV and, possibly, a dinner at the Château will be arranged. A more detailed programme will be issued in due course.

As there are generally between 400-500 attendances at these congresses, it is essential that those wishing to be present this year should communicate as soon as possible with Lt.-Col. H. P. Cart de Lafontaine, of 11 Suffolk Street, S.W.1, as available accommodation is already being booked heavily for the month of July, and until replies are received it is impossible to make the necessary reservations and other arrangements.

#### APPOINTMENT OPEN AT THE NORTHERN POLYTECHNIC

Mr. T. E. Scott [F.], Headmaster of the Northern Polytechnic would like to hear from any Associate members who would be able to give part-time assistance in the Day School. Those interested are asked to write or telephone to Mr. Scott immediately (North 1686).

John Locke (1632-1704)<sup>1</sup>

## THE TYRANNY OF INTELLECT

A STUDY OF THE MIND OF SIR CHRISTOPHER WREN, IN RELATION TO THE THOUGHT OF HIS TIME<sup>2</sup>

BY JOHN SUMMERSON [A.]

Thomas Sprat (1635-1713)<sup>3</sup>

### I.

Much has been written on the subject of Christopher Wren, and to offer yet another study, and one which contains no factual contribution to knowledge, calls for an apology. Yet so clear is it that the architecture of the past is in danger of being ignored because it is presented without relevance to the main issues of history that it seems worth while attempting a new treatment, concentrating not on the life and work of the architect himself but on the relationship which these bore to the social, political and philosophical thought of his time.

One of the great obstacles to a candid approach to the subject of Wren is the almost superstitious esteem in which his works are held. Everything with which his name is associated is popularly held to be of such inestimable merit that to discover in them an element of inconsistency, of failure to achieve an integral artistic result, would be to court suspicion and ridicule. But in this essay my first object is sincerity, and if, in presenting my picture of Wren, I seem to be unduly critical, I would have the reader reflect that I am not trying to belittle my subject, nor to score off previous writers, but simply to discover some sort of definition in that

<sup>1</sup> Awarded the R.I.B.A. Silver Medal, 1936. The illustrations which accompany the essay were not submitted in the competition.

<sup>2</sup> Wren's exact contemporary. His principal work was the "Essay Concerning Human Understanding," 1690. John Stuart Mill denominated him the "unquestioned founder of the analytic philosophy of mind."

vague "greatness" which, in Wren's achievement, we all acknowledge.

The splendour of Wren's intellectual powers no one has ever questioned, or ever can; the range, subtlety, and strength of his mind are as impressive to us as to his contemporaries. But we must remember that architecture, except in its purely technical aspects, requires from its exponents something besides strength and quality of intellect. The act of designing is not a logical act. An intuitive aspect is implicit, and it is this which makes architecture one of the arts and not merely one of the simpler branches of technics. Both intellect and imagination, intuitively co-ordinated, are necessary to creative design, and the quality of a design depends on the measure of completeness in this co-ordination. I am not going to suggest at this stage in what degree Wren failed to achieve this completeness. But I believe that he did fail, in a greater degree, perhaps, than we care to admit, and I believe that this failure can be traced back into the social and cultural growth from which Wren's mind developed. The failure is, in fact, a historical phenomenon of the greatest importance, and one which can be detected in every aspect of English culture of the period. Most significantly we can trace it in the philosophical work of John Locke, Wren's exact contemporary,

<sup>3</sup> Author of the *History of the Royal Society*, first published 1667. Became Dean of Westminster 1683 and Bishop of Rochester 1684. Directed Wren's repairs at Westminster.

whose theory of knowledge exhibits, as I hope to show, precisely that unsatisfactory relationship between intellect and intuition which is betrayed in the works of the architect. Wren was, beyond doubt, better equipped intellectually than Locke (to whom both the arts and the higher mathematics were closed books) and it is for that reason that he has never, like Locke, been removed from the pedestal of admiration on which his contemporaries placed him. But, indeed, there should be no question of pedestals. The object of history is not to assess comparative merits but to clarify our perceptions as to how certain ideas, attitudes, and institutions have come into being. In the life and work of Wren is discernible the pattern of his epoch. If, in the conceptual currency of to-day, it is desirable to elucidate that pattern with the help of such relative terms as "failure" and "success," it is merely re-acknowledging Croce's axiom that "all history is modern history," and that the only objectivity which we can achieve is the sincere interpretation of the concepts of another age in terms of those of our own.

## II.

We cannot easily arrive at a clear presentation of Wren's mental development without following a chronological thread, and the main facts of his early life, however familiar, must be summarised. He was born in 1632 at East Knoyle, Wiltshire. His father was Rector there at the time, but soon afterwards became Dean of Windsor in succession to his brother Matthew, the new Bishop of Norwich. Dr. Wren's family was considerable, but Christopher was the only boy to survive; of his three elder sisters, Susan is the only one of whom we know anything, while of his younger sisters nothing is recorded. The mother seems to have died when Christopher was about thirteen.

After leaving Knoyle, the family must have lived partly at Windsor and partly at Great Haseley, Oxfordshire, where the living was held by Dr. Wren concurrently with his Deanery; during this period Christopher was tutored by a clergyman. He was physically delicate, but his mental development was rapid and vigorous, and at nine he was strong enough to be sent to Westminster.

The beginning of the story is, then, in the sphere of Carolean churchmanship. The new Dean of Windsor, and his elder and more famous brother, the Bishop of Norwich, later of Ely, were, during Christopher's boyhood, men of late middle age,

whose childhood had been passed in the mercantile environment of Elizabethan London, an environment from which their intellectual abilities and ambitions had severed them. Their place in the established order was fixed by education rather than by birth or wealth. They were part of the consolidated structure of Church and State which the Elizabethans had reared on the foundations of the earlier Tudors, but which was soon to be undermined by the very merchant class in which the two Wrens had been nurtured.

The English Church under Charles I was founded on faith and scholarship; faith in the authority of the Bible, and scholarship in the interpretation of the Early Fathers. It was an elaborate structure, insular and double-faced. To Catholic criticism it replied in the cool terms of Protestantism; to the Puritans it turned the haughty and intolerant face of Catholicism. It was in a high degree authoritarian. If the Puritan revolution had failed radically, we should have had in England a State religion as inflexible as that which the counter-reformation forced upon 18th-century France. Such a Church, self-contained and lacking the moral support of international and immemorial vassalage, needed a lively intellectual nucleus—a Jesuitry, as it were, to fan the flame of orthodox criticism and feed it from untainted Patristic sources. It was men like the Wrens, working in the noble tradition of Lancelot Andrews and his disciple Laud, who fulfilled this function, and it was in this atmosphere of intellectual conservatism that Christopher's inclinations towards learning were formed.

It was an atmosphere in which mediaevalism and humanism were inseparably, though somewhat artificially, mixed. We can picture Dr. Wren, in his tiny mullioned rectory at Knoyle, devising the dedicatory inscription which adorned his walls. The Latin has the scholarly, idiomatic flavour of the New Learning, although its piety is Gothic; the date is supplied in tortuous Jacobean cryptogram. Of mathematics and music Dr. Wren had some knowledge, he was an antiquary of precise and intelligent observation, and had even concerned himself with the theory, and in some small measure the practice, of architecture. But every interest was coloured with the fundamental conservatism of his profession and faith.

Christopher arrived at Westminster in 1641 or 1642, and under the rule of Dr. Busby received that rigorous schooling in Latinity without which no one could hope to cross the intellectual threshold

of the 17th century. While he was at school his sixteen-year-old sister, Susan, married a clergyman named Holder, a young man with distinct ability in mathematics and music. Holder took a warm interest in his young brother-in-law, and introduced him to a wider and less strongly coloured conception of intellectual life than he had hitherto known. After leaving Westminster Christopher spent some three years in London, and then went up to Oxford, at the age of 17, as a Gentleman Commoner of Wadham College.

To reach manhood in the late 1640's must have involved much heart-searching, especially to anyone with a mind as strong and as early mature as Christopher Wren's. Looking back at the period from our detached modern vantage-point, its outlines seem comparatively simple, and we see a great revolutionary movement just entering on its central crisis. But when we come down to detail and try to see things as they must have appeared to an Oxford student of the time, the pattern of events becomes less positive. We must not imagine the social revolution of the 17th century as a battle between defined classes of people, all of whom knew exactly what was happening. It was a struggle within a closely integrated society with few class barriers, and the intensity of the struggle created lines of conflict running in various and often surprising directions. The feudal pyramid of social and economic obligation was still dominant, though its outlines were blurred and its bulk rapidly dissolving; a new shape of things, in which the seed of industrialism was already sprouting, was sapping its stability, in preparation for the ultimate collapse of 1688. The situation is reflected in the mental constitution of the time, and, consciously or unconsciously, in the mind of each individual; but the reflection is a refracted image, and often the conflict which is economic in origin is manifested as one of religious faith or scientific doubt. The greatest fissure created on the mental plane is that between Anglican and Puritan, and this conflict, in turn, set up minor situations and produced remoter fissures. We have only to recall that Milton's *Comus* and Prynne's *Histrionastix*, both products of puritan minds, were produced in the same year, to understand in what diverse directions the conflict was manifested.

While Wren was at Westminster, the acts of violence which preceded the Civil War took place. Strafford was executed and ten bishops, including Wren's uncle, Matthew, now Bishop of Ely, were put

in the Tower. Then came Edgehill, the Cornish rising, and the smashing Royalist defeat at Marston Moor; then Naseby, and the execution of Laud. Wren must have been in London when Fairfax's army, refusing demobilisation, marched on the City. In the year that he went to Oxford, King Charles was beheaded.

By every implication of his environment, both at the Windsor deanery and to a less extent at Westminster School, Wren was committed to the Royalist and conservative cause. Had he been of different calibre in mind and body, and living a year or two earlier, he might have been a hard-fighting cavalier, or a Royalist diplomat. As it was, his physique and family background tended to make him a thinker rather than a fighter, and a thinker could not easily espouse a cause with as little substance to it as cavalier loyalty. To cut the knot by embracing Puritanism was impossible to a man of his upbringing, and besides, Puritanism, like Royalism, meant in some degree a surrender to enthusiasm. This, above all, was impossible to a mind like Wren's.

The resolution of the conflict, for Wren as an individual, lay in an altogether different direction. It was to be found not in the political crucible of London but in the academic routine of Oxford, where, under a surface sometimes ruffled by political faction, the time-honoured routine of scholastic learning set the pace for a tranquil but industrious mode of life. Thomas Sprat, in whose lucid and revealing pages the "climate" of 17th-century opinion is most easily gauged, speaks of the "men of philosophical minds, whom the misfortunes of the Kingdom, and the security and ease of a retirement amongst gown-men," had drawn to the university, and observes that from these arose "a race of young men provided against the next age, whose minds . . . were invincibly arm'd against all the enchantments of enthusiasm".<sup>4</sup>

To a scholar who saw nought but "enchantments of enthusiasm" in the rival loyalties in Church and State only one course was open, namely, to follow learning for its own sake, compromising delicately with political situations as they arose. It was not really a question of avoiding the issue, for the ultimate issue, to such a man, was not so much between King and Parliament, Bishop and Presbyter, as between the New Learning and the old, between Science and Scholasticism. The revolution was working itself out on the intellectual plane.

<sup>4</sup>T. Sprat, *History of the Royal Society*, 2nd ed., 1702, p. 53.

Seventeen-year-old Wren, arrived at Wadham, immediately ranged himself with the champions of the New Learning. The actual curriculum of the university must have been irksome to him since it was of a purely scholastic nature, consisting mainly of the classics, logic and Aristotelian dialectics. Far more important were the friendships made with older men who were in a position to strike out into new fields and new methods of study. These men, since they gave Wren his real intellectual starting point, deserve some attention. Chief among them was John Wilkins, Warden of Wadham. "Lustie, strong-grown, well-set, broad-shouldered",<sup>5</sup> Wilkins was an excellent leader; he had at one time been private chaplain to the Prince Palatine, but adapted his politics to the Cromwellian situation and was instrumental both in averting Parliamentary interference at the university and in organising the group of men in whose hands the New Learning was beginning to gather strength. When Wren came up to Wadham, Wilkins was thirty-five, but even so he was the eldest of the circle. Of the others, Wallis, the mathematician, was thirty-three, Seth Ward and Ralph Bathurst, both future bishops, were thirty-two and twenty-nine respectively, while Thomas Willis, the physician, was twenty-eight. Within five years of Wren's arrival, Lawrence Rooke, Jonathan Goddard, and Robert Boyle, all round about thirty, joined the number, while young Thomas Sprat, the eventual historian of the group, matriculated in 1651.

This famous group of brains, the eventual creators of the Royal Society, was drawn from widely different regions of society, and their politics were both various and variable. Wallis, for instance, decoded messages for the Parliament, but won credit at the Restoration for having withheld some of the information thus obtained. Ward started as a violent anti-covenanter, later took the oath to the Commonwealth, but returned to his old views when occasion allowed. Goddard was Cromwell's confidant and physician, held in high honour by the Roundheads. Bathurst and Willis, both deep-dyed Royalists, lay low during the troubles, confining themselves to non-controversial research. Sprat wrote in praise of Cromwell but "turned about with the virtuous" and earned a bishopric under Charles II. Wren seems to have avoided any political commitments. He graduated in 1650 and was elected a Fellow of All Souls three years later. In 1657 he succeeded Rooke as Gresham

Professor of Astronomy, and left Oxford for London, to take up residence in Sir Thomas Gresham's old palace in Bishopsgate. At this miniature university, with its pleasant arcaded courtyard, like a transplanted fragment of Oxford, Wren worked for the better part of four years; then, in the year after the Restoration, he returned to Oxford as the new Savilian Professor of Astronomy.

At this point we must consider the difficult subject of Wren's scientific achievements. It is difficult because so diffuse. He was in touch with every branch of research and contributed something important to most of them; but none of his work ever crystallised into a monumental and epoch-making result. As a boy the theory of the sundial engaged his imagination, and this led him at once both to mathematics and astronomy. At the same time he devised a "pneumatic engine" of some kind, and this opened up to him the line of research in which Boyle eventually achieved pre-eminence. In his early Oxford days he helped Sir Charles Scarburgh with his anatomical work, while a little later he took the initiative in experiments relating to blood transfusion and vivisection. All the time he was producing inventions with an industrial application, many of which are curiously prophetic, but none of which have, or ever had, any real importance.

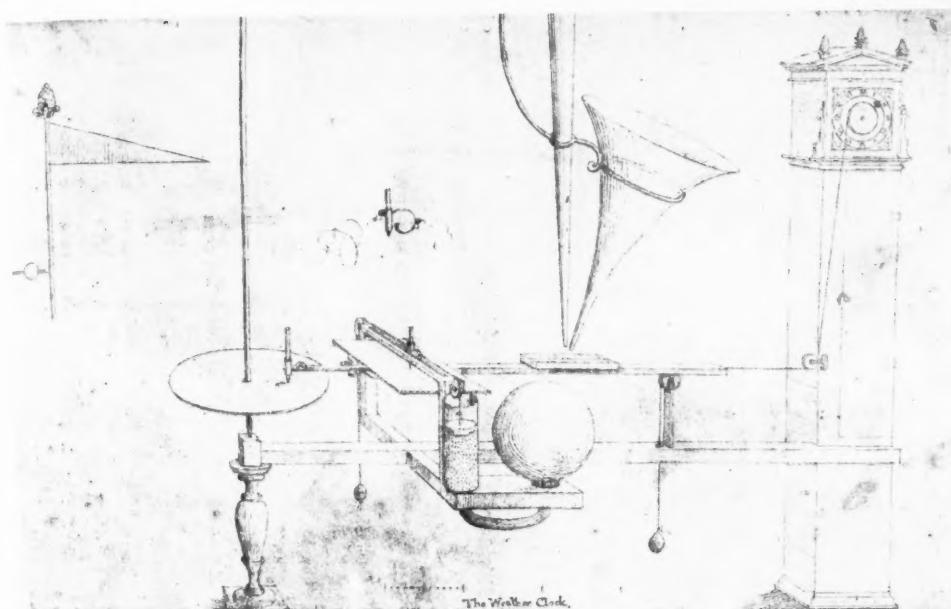
It is important to remember that to the scientists of Wren's time philosophical sanction for scientific work was still something new. John Wallis tells us, for instance, that even mathematics, the most abstract and respectable of the sciences, "were scarce looked on as academical studies, but rather mechanical—as the business of traders, merchants, seamen, carpenters, surveyors of lands, and the like".<sup>6</sup> The philosophers, in fact, took over the data compiled by generations of mercantile brains, examined and correlated it on the high plane of "philosophical" thought. In return, they felt obliged to keep the industrial application of new discoveries constantly in view, "to assist familiarly," as Sprat has it, "in all occasions of human life"; and in Wren's case this obligation was especially pronounced. It was this, together with a strong visual interest in experimental research, forcibly instanced by his love of model-making, which made the passage from science to architecture so easy.

Nevertheless, his work in astronomy was far from negligible. Sir William Dampier-Whetham<sup>7</sup> men-

<sup>5</sup> J. Aubrey, *Lives*, Ed. 1898, p. 301.

<sup>6</sup> J. Wallis, *Account of Some Passages in His Own Life*, quoted in D.N.B.

<sup>7</sup> *History of Science*, 2nd ed., 1930, p. 167.



"It was . . . a strong visual interest in experimental research, forcibly instanced by his love of model-making, which made the passage from science to architecture so easy." Drawing of a weather-clock, from the heirloom copy of the *Parentalia*

tions him as one of the handful of scientists who forged the essential link between Keplerian and Newtonian astronomy. Newton himself considered Wren to be one of the three best mathematicians of the time.<sup>8</sup> He followed up Descartes' work on moving bodies and suggested to Boyle a means for testing the Cartesian hypothesis that the moon exerted pressure on the atmosphere; a suggestion which led to the invention of Boyle's barometer.

The one region of thought which Wren seems to have skirted respectfully and never entered was that of pure speculation. In this respect he was, no doubt, inhibited by the strong predisposition of his class to allow to the Bible and the Christian faith an axiomatic and unquestioned authority. One imagines that his general outlook took its bearings from Descartes; for Descartes' god, being impersonal and mathematically remote, was easily attachable to the traditional forms and beliefs of an English churchman, while being eminently acceptable to a

scientific mind. With the stark materialism of Hobbes, Wren could have had no sympathy (he did, as a matter of fact, correspond with Hobbes, though on a purely scientific topic); he is far closer in general outlook to Locke, whose typically English empiricism provides, as we shall see, a striking parallel with his own architecture.

### III

In the spring of 1660 came the Restoration, and with it a delirious recoil from twenty years of tension and uncertainty. There was a general reshuffling of responsibilities in favour of those who could present a clean bill of loyalty. Philosophy was shown (with only moderate plausibility, to be sure) to have been "always loyal in the worst of times",<sup>9</sup> and the young King proved to be keenly interested in the New Learning. The nuclei which had formed at Wadham and Gresham colleges were reorganised with the addition of some respectable Royalists like Lord Brouncker and Sir Robert Moray, and Charles

<sup>8</sup> *Parentalia*, p. 36.

<sup>9</sup> Sprat, *Op. Cit.*, p. 59.

placed himself at their head. Wren drew up a rather pompous preamble for the Charter, and the Royal Society was incorporated in 1663. The Restoration showed Wren in a particularly favourable light. His uncle, released after eighteen years of imprisonment, was a heroic and venerable figure ; his father had died an unshaken loyalist, and Wren was able to hand over to the new Dean of Windsor the precious archives which had been in his keeping. Wren himself had become involved in no transactions which could possibly cast a shadow on his loyalty, and he was exactly the type of man to whom an important appointment should go. The King, moreover, took a personal interest in his work, and bestowed his model of the moon among the treasures of the royal cabinet. In 1661 Wren was appointed assistant to Sir John Denham, the new Surveyor-General.

The nominal distinction of the post was far less than its actual importance. Denham, a literary gentleman and diplomat, to whom Charles owed substantial obligation, over and above the reversion granted by his father, was quite ineffective as an architect. John Webb, Inigo Jones's assistant and relative, should really have had the post both on the scores of loyalty and experience, but was rather unfairly passed over, though he subsequently did Denham's work for him at Greenwich and elsewhere. Wren immediately became the dominant brain and the man to whom everyone looked for leadership in the sphere of architecture.

Now Wren's emergence into the architectural world at this precise moment is of great significance. It is essential to think of him not as an individual but as one of a group of minds among which a certain state of "tension" existed, a tension set up as the result of a revolutionary crisis. We can compare the situation with that of the Court intelligentsia under Charles I. This had produced Inigo Jones and his school, but had disintegrated under the stress of the civil war, with the death of the King, and later of Jones himself. Neither Pratt nor Webb, still less Denham, had the personality to effect a re-establishment. Therefore it was natural that the succession should pass to a quarter where tension was highest—namely, the Royal Society group.

Wren's was the perfect specimen of the Royal Society type of mind, a fact which qualified him well for any Civil Service appointment. In his capacity of Assistant Surveyor, it is primarily as a responsible Civil Servant that we must think of him. His qualifications as a designer were secondary. There was,

let us remember, no architectural profession, no definite body of men styling themselves "architect"; the term had a very special, and highly intellectual, significance. Building was carried on under the supervision of artisans calling themselves masons, bricklayers, or carpenters, and such men worked to a code handed down from the Middle Ages and merely modified by successive generations of craftsmen. London consisted almost entirely of the work of such men. "Architecture" was a very different thing. It was best understood in Italy, and gentlemen who had been to Italy, and even those who had not, were expected to know something about it. But however much they knew they made little use of their knowledge, unless it was to adorn their mansions with what Evelyn, with true Royal Society hauteur, calls "busie and Gothick triflings in the compositions of the Five Orders".<sup>10</sup>

It is probable that nearly every member of the Royal Society had a fair smattering of architectural knowledge and could have filled the surveyorship without discredit. For Wren, it had been only one of many intellectual diversions, and in a list of exhibits at a Wadham assembly, in 1660, certain "new designs tending to strength, convenience, and beauty in building" figure inconspicuously among such things as astronomical and anatomical models, agricultural devices, musical instruments, engines of war, and an instrument for writing double.

#### IV

Now Wren's interest in architecture turned upon two clearly separable issues. In the first place he was a man of science, anxious and able to place the whole of building technique on a new plane, opening out the subject to correspond with the broad scientific theories which were established in his mind. In the second place he was a classical scholar with all the glowing enthusiasm for the logic and structural fitness of the Latin syntax which the 17th century, more than any other, was able to enjoy. If we wish to understand Wren's early works (and without doing so we cannot properly understand the later) we must keep these two aspects constantly in mind.

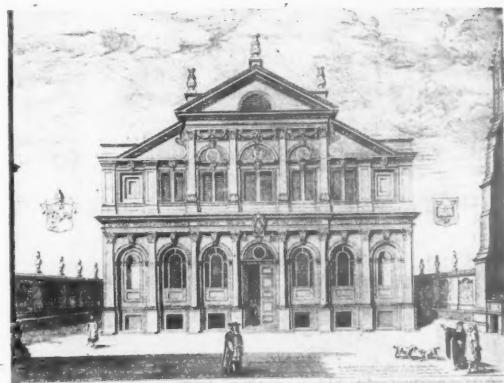
Let us turn at once to Wren's first important building, the chapel at Pembroke College, Cambridge, built at the expense of his uncle, the aged Bishop. Here is a strictly rational building, a plain oblong brick box with pitched roof, ceiled

<sup>10</sup>J. Evelyn, *An Account of Architects and Architecture*, in his translation of Fréart's *Parallel*, 1664.

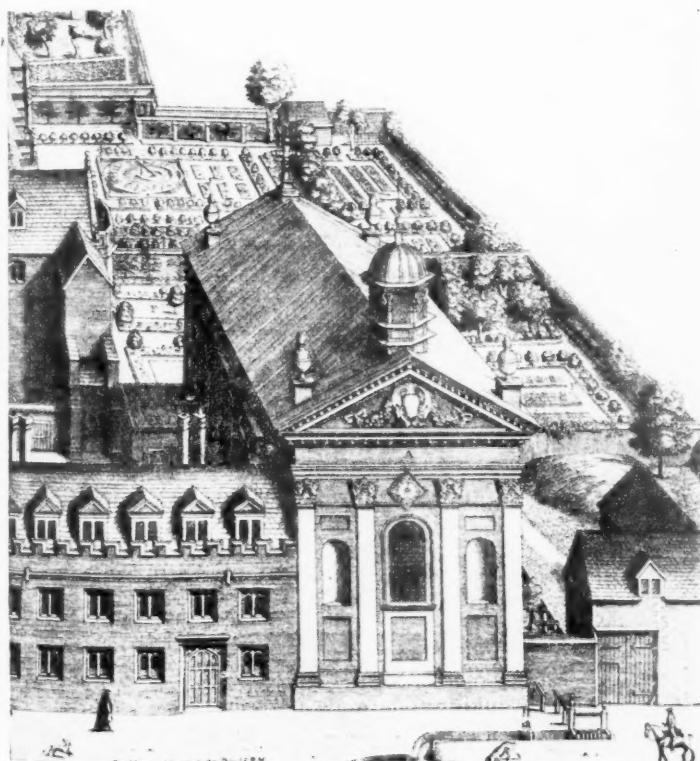
internally, the whole being turned into Latin by the application of a Corinthian order. The windows are very large, with correct classical adornments, and panels below them. On the west gable is a small eight-sided lantern with a cornice, lead cupola, and weather-vane.

The modern eye immediately seizes on this terminal lantern as the one feature in the building which suggests an imaginative touch. Closer examination, however, reveals it as a non-essential unit somewhat out of key with the design as a whole. The ultimate appraisal of the building must be this : it is constructed with a great deal of thought and expressed in sound Latin ; but in conception it is totally unimaginative.

"Unimaginative" is a perhaps too sweeping adjective. "Unpoetical" is more exact since it implies the absence of that deft, intuitive, co-ordination of thought and fancy which is exactly



"Here, just as in Pembroke Chapel, the idiom of the architecture must be placed on the totally unimaginative plane of an academic Latin essay, a production comparable, let us say, to Wren's elaborate inaugural lecture at Gresham College." *The Sheldonian Theatre, Oxford* (from Loggan's print)



what is missing in Pembroke Chapel. That there was nothing poetical in Wren's point of view at this critical and formative period of his career must certainly be admitted. He was working as an empirical philosopher, against the background of Latinity which his environment provided as the starting point for all the arts. Let us remind ourselves that this attitude, collectively represented by the Royal Society, was thoroughly anti-poetical. The imagination was regarded with the utmost suspicion, and consciously thrust aside as the enemy of truth. The imaginative strain in Elizabethan thought, for instance, and in the work of a man like Sir Thomas Browne, was generally despised. The approved point of view crystallised in the calm prose and limited commonsense philosophy of Locke, who was not in the least interested in art and obviously despised poetry.

"The ultimate appraisal of the building must be this : it is constructed with a great deal of thought and expressed in sound Latin ; but in conception it is totally unimaginative." *Pembroke College Chapel, Cambridge* (from Loggan's view)

Wren's second building of importance, the Sheldonian Theatre at Oxford, is a very highly wrought classical production, but here, just as in Pembroke Chapel, the idiom of the architecture must be placed on the totally unimaginative plane of an academic Latin essay, a production comparable, let us say, to Wren's elaborate inaugural lecture at Gresham College, or his long biblical interpretation, in hexameters, of the signs of the Zodiac. The idiomatic composition of classical elements obviously had a great appeal to the architect and his like-minded contemporaries; it would not be irrelevant to compare the compact disposal of a return cornice with a neat use of the ablative absolute. But the sense of novelty which invested this sort of thing is lost to us, and one fails to recognise in the Sheldonian any appreciation of the values of mass, spacing, and linear texture which Inigo Jones had, long previously, shown to be the essentials of classical design. Scientifically, of course, the Sheldonian is full of originality, especially as regards the roof, with its ingenious trusses whose composite bolted tie-beams suggest a background of research of which we know little. But all this is hidden from view, and the grammarian's hood conceals the brain of the mathematician.

## V

It is very difficult to determine to what extent Wren ever really broke away from the limitations of this non-imaginative approach to the arts. In his formative period (say up to the age of forty) he was at the very centre of the movement against imaginative expression, a movement which went much further in this country than anywhere else in Europe. It was not easy for a Royal Society man to escape from the tyranny of intellect, and when the movement in the reverse direction began it was to a great extent literary, arising from the cultivation and development of wit rather than from any of the visual arts.

Wren's literary proclivities are, in this connection, a matter of importance. In his own writings he gives no clues, but in *Parentalia* there are two brilliant letters addressed to him by Sprat in 1663 and these give, by reflection, a valuable picture of Wren the theatre-goer and literary dilettante. Wren himself was, of course, an ineffective (though never uninteresting) letter-writer; his letters indicate the impatience of literary grace which is often found in company with first-class brains. Sprat, on the other hand, who wrote beautifully, keenly appreciated his

friend's mental capacities, and one of the letters is confessed to be a *résumé* of a conversation between the two. The tone of the letters is gay and supple. From one of them we learn that Wren was, as we should expect, an intense admirer of Horace. We may perhaps assume that he shared Sprat's admiration for Cowley's lively and daring conceits. But more illuminating is the analysis of the nature and function of wit contained in the second letter and avowed to be a reflection of Wren's own thoughts on the subject. Wit, the sole imaginative outlet of the philosophic mind, was beginning to assume immense importance. "The Age in which we live runs . . . mad after the Affairs of Wit", wrote Sprat.<sup>11</sup> In wit was embodied just that immediate, intuitive perception which was so firmly repressed in the Royal Society mentality. "Its chiefest Dominion is in forming new Significations, and Images of Things and Persons. And this may be so suddenly practised, that I have known in one Afternoon, new Stamps, and Proverbs, and Fashions of Speech raised, which were never thought of before, and yet gave Occasion to most delightful Imaginations".<sup>12</sup> Wit became the imaginative descant of the age, emerging now in the disciplined prosody of Dryden's satire, now in the gorgeous humanity of the comedy of manners. And let us remember that it was to a great wit that the leadership of English architecture passed when it left the hands of Wren; in Vanbrugh, dramatist first and architect afterwards, the imagination broke down its literary confines and flooded into architecture.

The literary world of Wren's time was dominated by the towering figure of Dryden. But although his life and Wren's have many points of contact (he was a parson's son, a Westminster boy, a Fellow of the Royal Society, and within a year of Wren's age), their parallel achievements are curiously unrelated. The truth is that poetry never received the setback, at the revolution, which architecture did; nor was it intellectualised by being placed under the scrutiny of the New Learning. To the pervading sense of crisis it responded with satire and panegyric and a new formalism which cleared the air of metaphysics, but among the poets there was hardly any of that intense "brave-new-world" conviction which we find among the scientists and philosophers.

Dryden himself was indeed almost responsible for a re-emergence of the imaginative approach, and it would in some ways be easier to link him psycho-

<sup>11</sup>Letter to Wren, *Parentalia*, p. 102.

<sup>12</sup>Ibid.

logically with Vanbrugh (thirty-four years his junior) than with Wren. It was he who humanised the passionless drama of Davenant, who drew attention once more to the romantic beauties of the Elizabethans, and who believed that "an heroic poet" should "let himself loose to visionary objects".<sup>13</sup> But all the time he was, of course, fundamentally loyal to, and in a sense frustrated by, the rigid formalism which caged the imagination within a framework of metre and rhyme instead of making it, as Coleridge and Wordsworth were to do a century later, the veritable mainspring of poetic creation.

## VI

The chronology of Wren's career and the events which led up to the assumption of his greatest responsibilities after the fire of 1666 have no direct bearing on our purpose and are, in any case, familiar. It is well known that when his astronomy lectures and the preliminary discussions regarding the rehabilitation of Old St. Paul's were interrupted by the plague of 1665, he took the opportunity of paying his one and only visit abroad. He left London for Paris in June, and was back again by the end of November.<sup>14</sup> We know little about his visit, except what he himself tells us in a long letter to an anonymous friend. But what we do know together with obvious inferences drawn from the state of affairs at the time make this interlude of the greatest historic importance.

The presence of an Englishman in Paris in 1665 is in any case a circumstance of interest. Since the Middle Ages France and England had drifted far apart, and when Louis XIV and Charles II started their parallel reigns in 1660 the social structures and outlooks of the two countries were strikingly different. The English, who had repudiated the Roman Church and executed their King, did not find themselves in sympathetic accord with a nation which was heading for an anti-Protestant coup, and where a feudal nobility was impregnably entrenched. A nation of small landowners, moreover, socially organised on a basis of country wealth and country residence, was bound to have a very different outlook from one in which both wealth and social life were concentrated in towns.

<sup>13</sup>Essay of Heroick Plays (prefixed to *The Conquest of Granada*), 1670.

<sup>14</sup>It is usually stated, on the evidence of the Paris letter, that Wren remained in Paris till Christmas. That this was not the case is suggested by a letter in the Downshire MSS. (H.M.C. Vol. 1, p. 4) dated November 30, 1665. "Dr. Wren is at Ld. Barclay's" must surely mean that both he and Berkeley had returned to England.

It was natural that the urban organisation of France should produce a more coherent and richer culture than the scattered countryside economy of England. In Paris, the court provided a world of personalities, politics and culture round which the whole of France revolved; at the centre was Louis, the inaccessible, glorified sovereign of Versailles, a very different figure from English Charles, with his rambling half-medieval palace at Whitehall, whose galleries were open to the humblest of country squires. The machinery of Louis' Government was in the hands of Colbert, who, at the time of Wren's visit, was conducting a tremendous drive for order and efficiency; on the one hand reforming the fiscal system, on the other reorganising industry and regimenting the arts. Architects and painters, sculptors and designers, were dragged into Government service, and their talents directed towards a colossal parade expressive of the Louis regime.

Englishmen, in their rough, vigorous, and slightly squalid island setting, watched the Colbert parade with no enthusiasm and some degree of contempt. Sprat, for instance, while allowing Paris to be a great intellectual centre, found it all the worse for "being the seat of gallantry, the arts of speech and education", and Wren voiced the same opinion when he criticised the ascendancy of feminine influence in politics, philosophy, and the arts. If French taste found a following in England it was among courtiers and fashionable women rather than among professional men and the intelligentsia. Criticism from the French side, when it was not bluntly hostile, was puzzled. The French found the English lazy and boorish, but somehow unaccountably ingenious and poetical. M. de Sorbiere, one of the few articulate French visitors of the period, described the English as a nation which, "under the rose, is of a very irregular and fantastical temper".<sup>15</sup> And if Sorbiere found English manners lacking, their country houses contemptible, and their tobacco habit excessive, he had to admit that nothing could be "more civil, respectable, and better managed" than the meetings of the Royal Society.

As an "interested observer" in the Paris of 1665, it is clear that Wren's English assurance never for a moment deserted him. He found much to admire and much to emulate, and his sojourn of nearly five months gave him an opportunity of getting something more than mere travellers' impressions. Yet the essential world of French culture, the world of

<sup>15</sup>S. Sorbiere, *A Voyage to England*, 1667, p. 63 (Sorbiere's visit took place in 1664).



*A classical landscape by Nicolas Poussin, whose work "was not only much concerned with the representation of architecture but embodied an emotional and romantic reaction to classic forms distinct from anything which an English scientific mind could conceive."*

*By permission of A. L. Nicholson, Esq.*

Racine, of Poussin, of Sevigné, never captured his allegiance, or even, one suspects, his real appreciation. He remained the calm English scientist, well aware of his debt to Monsieur Descartes, keenly alive to the quality of French thinkers like Pascal and of the achievements of contemporary French architects and painters; but still virtually unconscious of the emotional colour, the latent romanticism, which is the glory of French art of the later 17th century.

French culture in 1665 had reached a stage to which contemporary English culture might have been comparable had there been no revolution, had the Carolean monarchy and the Laudian Church been consolidated, and the magisterial system been superseded by a privileged land-owning aristocracy. Architecture, under such circumstances, would have developed in the direction which Inigo Jones and his school defined, and a tradition of

taste would have been established too firmly to be deflected by any access of intellectualism. Instead of Wren, we might have had an English Mansart, and instead of the St. Paul's we know, we might have had a structure more conservative, perhaps, in general form, but having the stylistic subtlety to which Jones's works were tending, but which English architecture never properly attained till the time of Chambers.

To gain a further impression of Wren's English mind outlined against the French cultural scene, it is worth considering for a moment the position of painting in the two countries. In England, painting meant portraiture purely and simply; historical and *genre* painting was imported, largely from Holland, but took no root. France, on the other hand, already had a great school of classical painting. Nicholas Poussin died in the year that Wren visited Paris; Claude was painting in studious

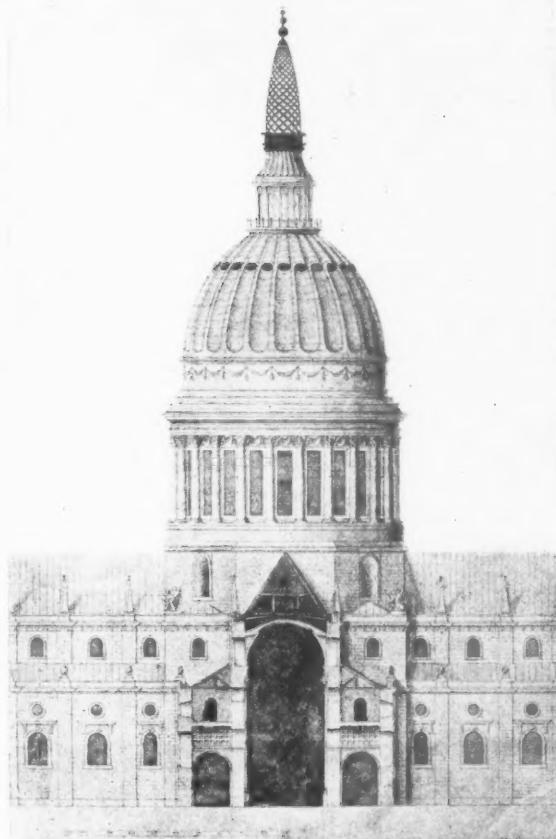
retirement at Rome ; Le Brun was working in the Louvre, soon to be followed in the same work by Mignard. Now if we look at the kind of work which Poussin and Claude were doing we shall find not only that it was much concerned with the representation of architecture but that it embodied an emotional and romantic reaction to classic forms very distinct from anything which an English scientific mind could conceive. Nothing could be more foreign to Wren's Latinity than the haunted Roman castles of Claude (of whom, by the way, he would hardly have heard in 1665), or the exquisitely romantic ruins of Poussin. His expressed admiration for historical painting extended, one imagines, no further than an appreciation of the purely technical achievements of men like Poussin and Le Brun. And it is significant that his admiration is expressed not in his own words but in a florid quotation from Fréart, appended as a postscript to the Paris letter.

## VII

Wren returned to London, as English as he had left it, in November 1665, and immediately took up the old subject of St. Paul's. It is to the history of the cathedral that we must now give our attention, tracing the evolution of the design in the light of our analysis of its architect's intellectual development.

Wren's proposals for the restoration were of a moderate nature and thoroughly practical. He proposed to provide the interior with a Roman skin to match Inigo's exterior. The old vaulting, however, being a danger to the stability of the nave, he proposed to remove, replacing it with a light brick vault, "very geometrically proportion'd to the Strength of the Butment," and covered with stucco. The choir was to remain Gothic. The middle part of the church, where the tower, that "Heap of Deformities," rose above the crossing of nave and aisles, he considered to be so ugly and decrepit that demolition was the only thing. The immediately adjoining bays in nave, choir, and transepts were likewise to be taken down, and the whole central area remodelled to support a dome : "A form of church building," noted Evelyn, "not as yet known in England, but of wonderful grace".<sup>16</sup> The future crown of London's skyline emerges for the first time in these words : "I cannot propose a better Remedy [for the crossing], than by cutting off the inner Corners of the Cross, to reduce this middle Part into a spacious Dome or Rotundo, with

<sup>16</sup>Diary, August 28, 1666.



"Curiously artificial in character ; we can imagine Wren piecing the classic elements together as he would piece together a hexameter and being mildly surprised at the happiness of the result." The pre-fire design for St. Paul's dome. (Wren Society, Vol. I. All Souls, Vol. II, No. 6)

a Cupola, or hemispherical Roof, and upon the Cupola (for the outward ornament) a Lantern with a Spiring Top, to rise proportionably, tho' not to that unnecessary Height of the former Spire of Timber and Lead".<sup>17</sup>

Wren's insistence, at this early stage, on the desirability of a domed space is significant. We can sense his impatience with the purely formal values of the new architecture and his ambition to come to grips with scientific issues. How little his sensibility to the use of architectural forms had as yet developed we can see from this pre-fire design, whose dome is,

<sup>17</sup>Proposals to the Commissioners, 1666, in *Parentalia*, p. 129.

in effect, an elongated edition of Bramante's proposal for St. Peter's, known to him, it appears, through a contemporary volume of Serlio; the "spiring top" is in the nature of a huge stylised pineapple. The whole design is curiously artificial in character; we can imagine Wren piecing the classic elements together as he would piece together a hexameter and being mildly surprised at the happiness of the result. A letter<sup>18</sup> which he wrote to Dean Sancroft about this time indicates the trend of his thought: "Carmina proverbialia," he says, "soundes better to most Eares than Horace, and wee have fewer Judges of a Latine style in building than in writing, but I hope you will go to the charge of trew latine. . . ." Again, the satisfaction of the scholar exercising his mind in problems of prosody comes out in his confession (in a later letter)<sup>19</sup> that even if the designs are not adopted, "I shall not repent the great satisfaction and pleasure I have taken in the contrivance, which aequalls that of poetry or compositions in Musick".

In September 1666, the great fire rendered all previous discussions regarding St. Paul's of little account, and attention was for the moment diverted to the possibility of rebuilding the whole of the burnt-out area on a new plan. This interlude, with its disappointing end, is familiar history. Eighteen months passed before Wren's mind was once more brought to bear on St. Paul's. A pathetic attempt on the part of the church authorities to case up those parts of the ruin which were not too far gone proved vain labour, and in April 1668 the architect was sent for from Oxford. Three months later he was instructed to prepare an entirely new design, "handsome and noble, and suitable to all the ends of it, and to the reputation of the city, and the nation, and to take it for granted, that money will be had to accomplish it".<sup>20</sup>

The idea of a domed area continued uppermost in his mind, but the problem of what position it should occupy in a cathedral plan seems to have offered no obvious solution in spite of the many precedents afforded by Italy and France. If we can trust the evidence of the two City plans of 1666, it seems that Wren's first conception was of a domed east end with a nave running westward. With the First Model of 1670-2, portions of which have

recently been identified in the cathedral library,<sup>21</sup> this arrangement was reversed; the design then comprised a domed hall at the west and a nave running east. This arbitrary reversal, implying a doubt that there could be any one inevitably right relationship of form and function in a cathedral, is characteristic of what we may call Wren's empirical method of design. We have already emphasised, as an attribute of the contemporary mind, a conscious (but in reality, of course, only apparent independence of judgment, a sense of detachment manifesting itself in the latest phase of the New Learning, and giving the proper psychological atmosphere for empirical philosophy. To transfer this concept of empiricism from philosophy to design is not illogical. Empirical design may be expressed as the antithesis of intuitive design; empiricism involves a conscious selection of formal relationships, intuition an unconscious selection. As a philosophic concept, empiricism implies the formation of judgments in the light of previous experience rather than of established principles; in other words, it implies an arbitrary approach. In transferring the concept from philosophy to design it is this arbitrariness which is the salient factor, though the real point is that in certain kinds of thought and certain kinds of design we recognise a common quality which can only be accurately expressed by the use of the same word in both contexts.

Wren's empiricism is apparent not only in the arbitrary approach to the cathedral problem as a whole but in the character of the design itself, in so far as we can deduce it from the fragmentary model and from Sir Roger Pratt's critical notes.<sup>22</sup> Pratt, of course, being an architect trained in the taste and technique of the Inigo Jones tradition, took a vigorous dislike to Wren's arbitrariness. He objected to the abrupt, elongated plan, to the use of porticos without reference to the relative importance of the entrances they sheltered (two of the three porticos applied to the western vestibule appear to have sheltered no entrances). He objected also to the lucarnes ("How ungracefully and weakly do the Lucarnes stand which are over the Portico of the East end"), to the ornaments of the windows in the loggias, and to the colonnades of the dome. Pratt was assessing by standards of taste a design whose real standards were purely intellectual. It was a case of intuitive criticism being applied to

<sup>18</sup>Bodleian, Tanner 145, No. 115, Reprinted in *Wren Society*, xiii, p. 44.

<sup>19</sup>Bodleian, *ibid.*, No. 117. Reprinted in *Wren Society*, xiii, p. 45.

<sup>20</sup>Sancroft to Wren. *Parentalia*, p. 133.

<sup>21</sup>Illustrated and discussed in *Wren Society*, xiii.

<sup>22</sup>R. Gunther, *The Architecture of Sir Roger Pratt*, 1928, p. 213.

empirical design, a situation in which nothing but a critical stalemate could ensue.

This First Model, though approved by the King and "applauded by persons of good understanding,"<sup>23</sup> raised much controversy. It raised, in fact, two distinct schools of opinion. On the one hand there was the clerical view that it was no cathedral at all since it had neither transepts nor aisles. And there was the view of the "connoisseurs and criticks," who had seen St. Peter's, and who hoped for something more impressive, a closer rival to the Papal basilica. So Wren, "in order to find what might satisfy the World . . . drew several sketches merely for discourse-sake." For the connoisseurs he struck out a highly intellectual study (the "Great Model"), a vast cupola supported by a beautifully logical system of domes and vaults, the whole rising from a plan which has the satisfying involution of a mathematical theorem. For the parsons, who were even more shocked by this second design than by the first, he designed what was, in effect, a Gothic cathedral with the details Latinised (the "Warrant Design").

Now these two designs, produced within a very short time of each other, provide striking evidence of the separateness of those two factors in Wren's mentality which we have previously distinguished, the factors associated with Wren the Latin scholar and with Wren the scientist, respectively. But not only can we link the designs with two aspects of their creator's mind; we can link each of them with a separate series of influences in his mental development. Thus, the Latinity aspect, as we may call it, recalls the scholarly, ecclesiastical atmosphere of the Windsor deanery, the Oxonian curriculum outside the narrow circle of modern philosophy, and the early essays in Latin versification. The Scientific aspect, on the other hand, is the spiritual child of a revolutionary epoch, the outcome of an intense intellectual struggle taking place in the minds of the thinking minority of Englishmen; here the link is with the Wadham and Gresham groups, the anatomical models, and the Royal Society.

We can carry the historical analysis a step further by relating these two aspects of Wren's mind to the divided mental outlook of his time. As Professor Trevelyan<sup>24</sup> has shown, the Restoration was a double event. The year 1660 saw the restoration of the monarchy and aristocracy; the following year saw the restoration of the Anglican Church. Each

restored party established a characteristic mental attitude, and these attitudes are eloquently formulated in Wren's two designs. Rationalism and religious indifference among the scientifically minded aristocracy find their perfect symbol in the Model Design, whose absolute symmetry coldly ignores the sense of orientation implicit in any building in which a congregation faces an altar or a preacher. On the other hand, the Gothic form of the Warrant Design is counter-revolutionary in character; it symbolises that liberal conservatism which did not die with Laud but raised its head once more to strike the final blow to Puritan worship from the safe cover of the restored constitution.

The Warrant Design was, of course, the one to receive official approval, and with the issuing of the warrant discussion was closed. Wren decided to give the public no further opportunity of expressing their prejudices, and the final design was worked out by the architect in the narrow but enlightened circle of criticism provided by the King and the court intelligentsia.

The cathedral as we know it, begun in 1675 and finished thirty-five years later, is totally different from any of the preparatory designs. Wren accepted the inevitability of a cross plan with aisles, but wedded it to the central-area idea which he had developed to the utmost in the Model Design. His preliminary drawings in the All Souls' and St. Paul's libraries show him struggling to get rid of the mediæval conception of a nave as an indeterminate aggregate of bays not sensibly affected by the subtraction or addition of a single unit, and to give his plan a ruling and inevitable scheme of proportion. As for the superstructure, committed as he was to the Gothic arrangement of high nave with low flanking aisles, he might well have despaired of giving his exterior an appearance much more classical than that which Inigo Jones contrived for the old church recased. However, he compromised to obtain his end, and erected the immense screen wall which serves the triple purpose of masking the flying buttresses, giving additional weight to the aisle walls in their thrust-resisting capacity, and giving to the exterior as a whole an apparent bulk in consonance with the most exalted principles of classical design.

Wren's empirical, arbitrary methods of composition are most clearly seen in the preliminary designs for the cathedral, especially when these designs are considered as a related group. In the finished structure it must be admitted that the

<sup>23</sup>*Parentalia*, p. 137.

<sup>24</sup>*England under the Stuarts*, 16th ed., 1933, p. 332 *et seq.*

strict intellectualism of his earlier maturity has to some extent dissolved, probably as a result of wider acquaintance with contemporary Italian work, but partly also under the influence of the changing viewpoint of the times. Nevertheless, Wren the empiricist emerges, on the whole, more consistently from the cathedral than Wren the Anglo-Italian Baroque designer.

It has often been justly remarked that criticism of St. Paul's is hampered by the aura of pride and affection through which Englishmen regard it. To enjoy it as a work of architecture certainly requires a little more effort than to honour it as an object of sentimental regard ; while to appreciate the nature and historical diagnosis of its faults requires an almost painfully open mind.

It may therefore be wise to turn at once to the remarks of a French critic<sup>25</sup> who cherishes no illusions whatever about the merits of our architecture. This gentleman is admittedly hard to please ; but we need not follow him either in his unintelligent dislike of sash windows or his contempt for plain brickwork. Nor need we necessarily agree with him when he starts his criticism of St. Paul's by remarking that the nave is excessively high and narrow. What follows, however, is important. The radical fault of St. Paul's he finds to be the false emphasis, internally, of the colossal dome, which serves merely to cover the crossing of nave and transepts, thus grotesquely exaggerating the function served simply and adequately by the mediaeval lantern tower. Our critic then points to the central area, where the dome rests not on four massive piers but on eight clusters of rather weak-looking pilasters whose effect is still further embarrassed by the openings into the aisles contrived between them. Both these criticisms are very much to the point. To the first we can only answer that the false emphasis is a direct result of the conflicting outlooks of the philosophers (the domed-space men) and the ecclesiastics (the Gothic nave men) and of the parallel conflict in Wren's own mind ; to the second we can only repeat that Wren designed empirically, not intuitively, and that where the identification of structure with decorative ordonnance presented peculiar difficulties, he was inclined to resort to the glaring artificiality seen in the central space of his cathedral.

### VIII

But the element of compromise, of disunity of conception, goes very much deeper than these

<sup>25</sup>Paul Biver, in A. Michel, *Histoire de l'Art*, vi, Part 2.

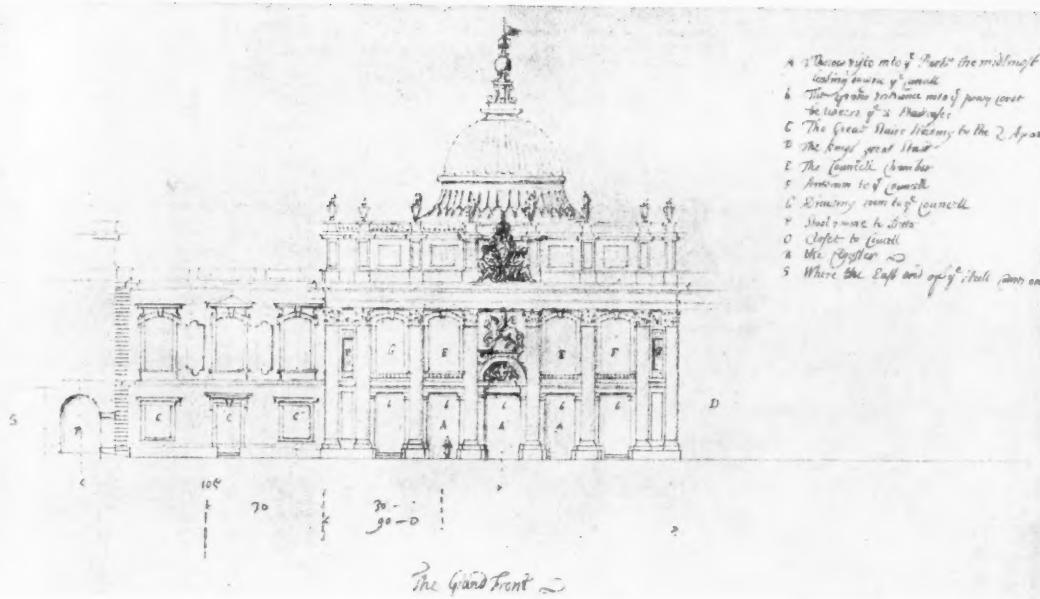
general criticisms of the composition of St. Paul's. It is a strain of inconsistency running through the whole of Wren's work. Sometimes it emerges crudely, as in the less successful City churches ; sometimes, as in the library at Trinity College, Cambridge, it can only be faintly detected. But it is always there. It is an essential part of Wren's mind and of the collective thought of his time.

In order to bring our picture of the architect's mentality into sharper focus we must consider its relation to his artistic method and actual views on design. His own summary of aesthetics, printed in *Parentalia*,<sup>26</sup> and obviously based on a searching analysis of his own technique, provides a good starting point. During the course of the essay we read : "There are two Causes of Beauty, natural and customary. Natural is from Geometry, consisting in Uniformity (that is Equality) and Proportion. Customary Beauty is begotten by the use of our Senses to those Objects which are usually pleasing to us for other Causes, as Familiarity or particular Inclination breeds a Love to Things not in themselves lovely".

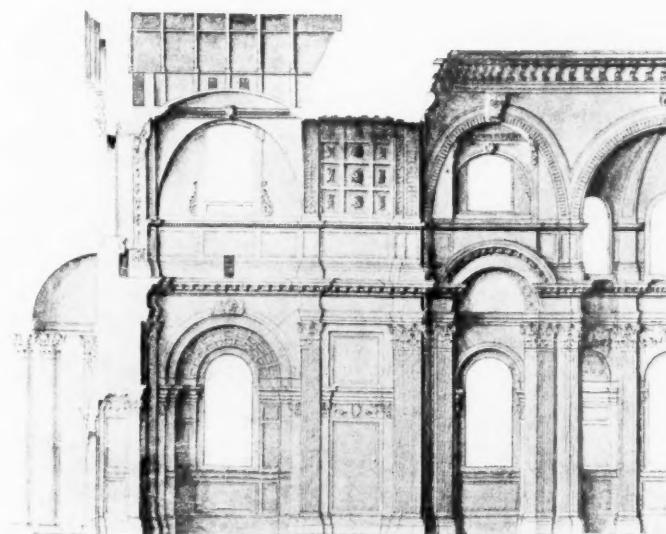
This statement, with its brusque division of aesthetic values into two groups, is typical of the 17th-century desire for broad explanations of complex phenomena in commonsense terms, and, like most such explanations, it contains deep psychological error. The leading error in this case is the false creation of categories which are not, in actual fact, distinguishable. If we admit the basic purity of primary geometrical forms, we have to remember that as soon as two or more of these forms are brought into proximity we are dealing not with mathematical inevitabilities but with issues involving remote and complex associations which can only be intuitively controlled, and which should more properly come under Wren's second category of "customary" beauty, but which are, in fact, excluded from his formula altogether. He obviously believed that (and designed as if) intellectual control could be established over the whole process of design, and he seems to have been largely insensible to formal relationships except in so far as such relationships had a geometrical (i.e., intellectual) basis.

It may seem a little absurd to criticise Wren's works on the basis of his own brief and obviously inadequate theoretical notes. On the other hand, his indisputable intellectual integrity makes these

<sup>26</sup>In an appendix entitled *Of Architecture; and observations on Antique Temples, etc.*, p. 236 et seq.



- 4 The west end of Park the middle of leading course of cornice
- 5 The grand entrance into the court between 2 Bridges
- 6 The great Hall ready to the 2 April
- 7 The King's great Hall
- 8 The Council Chamber
- 9 Ante room to Council
- 10 Drawing room to Council
- 11 Chapel to the left
- 12 Chapel to the right
- 13 Where the Buff and grey stone meet on



"The sketches are void of any suggestion of drama; they are the precise, modest statements of a scientific mind." Original sketch for Hampton Court. (Wren Society, Vol. IV. Soane)

*A section through the north transept of St. Paul's, showing the treatment of the piers supporting the dome. (Wren Society, Vol. I. All Souls, Vol. II, No. 38)*

notes, brief as they are, of special value. His theory is a very good expression of his practice. The important point is that the former claims a double sanction for the latter, and herein the central weakness of both theory and practice can be detected. Of the two sanctions, one is the intellectual or "geometrical" sanction, affecting the general form, disposition of openings, and so forth; the other is the imaginative or "customary" sanction affecting those necessary features in the design which distort it from absolute regularity and symmetry. It must be assumed, moreover, that "customary" sanction covers those elements of the classical decorative grammar not "geometrical" in character, but approved under the general contemporary sanction of antiquity—such features, for instance, as swags, consoles, and the more elaborate sequences of mouldings.

Now the trouble about this conception of design is that between the two sanctions occurs an awkward fissure where inconsistency is bound to creep in. If an artist allows himself a divided sanction for his results, his standard of rightness must necessarily be insecure. He is avoiding the real issue, which must rest ultimately with intuition. Wren seems to have been aware of this when he assigned a function in the "customary" category to the architect's "judgment." But he was too intellect-ridden to leave it at that, and hastened to add that "always the true Test is natural or geometrical beauty"; which is no test at all, and is very liable to constitute an excuse. The major faults in the design of St. Paul's, for example, may be condoned as complete intellectual solutions of certain problems in design, but they cannot escape condemnation as evasions of the artist's real goal, which is the complete intuitive unification of the intellectual and imaginative factors.

The root of the matter lies, of course, outside the individual mind of Christopher Wren. His approach to design is simply part of a general attitude of mind which his generation produced and to which English empiricism in all its aspects belongs. Wren carried empiricism into architecture just as Locke carried it into philosophy, and Locke's explanation of knowledge contains the same kind of psychological inconsistencies as Wren's architecture. It is hard to pin down any particular portion of Locke's work as exemplifying this, but it may be worth glancing at one of his best known theses, that of the derivation of knowledge from a process of sensation and reflection. Here, as in Wren's aesthetic, we have the

characteristic desire for lucid explanation of a phenomenon in common-sense terms, and again a highly artificial division into categories is attempted. To *sensation* Locke ascribes our consciousness of a thing being "yellow" or "hot" or "sweet," while to *reflection* he ascribes such ideas as "perceiving," "doubting," or "willing." Yet it is obvious that the idea of "heat" can no more be established without reflection than the idea of "doubting." Such an inconsistency did not trouble Locke, however, because his anxiety to construct a neat explanatory framework of general validity in relation to current concepts excluded the psychological perception which would have hindered him in constructing it. Locke's lucid, sympathetic prose, carefully purified from the romanticisms of Lord Herbert or Sir Thomas Browne, carries us past a multitude of such inconsistencies and builds up an imposing philosophic structure as noble and courageous as St. Paul's, yet as thoroughly impregnated with psychological inconsistency.

## IX

In this essay we have attempted to sketch in broad outline some leading aspects of Wren's mind. We have set forth our evidence chronologically and followed the biographical track from Wren's childhood to somewhere about his fiftieth year. Upon the evidence belonging to this period an extremely clear-cut mentality can be envisaged, a mentality dominated, and in a sense distorted, by the abnormally strong intellectual currents of the time. We have examined the relations of Wren's mentality to the major political and philosophical issues of the period, and also to the issues involved in a study of his artistic output. We have, however, so far largely and purposely ignored the evidence of the last four decades of his phenomenally long life, since these could hardly be expected to shed much further light on the "essential Wren" which it has been our object to identify. Nevertheless, those forty years of post-maturity present important problems, and although their detailed consideration lies outside the scope of this essay it is necessary to indicate their nature and extent.

The leading problem of Wren's later years is that associated with the development of a distinct late manner in which the intellectual hardihood of his early designs gives place to something more emotional and more in consonance with the dramatic generalisation of the Baroque. To make this difference clear we need only point to some striking

comparisons. Compare the dome of the Great Model with that of the finished cathedral ; the tower of St. Mary-le-Bow with that of Christ Church, Newgate ; and any of the earlier designs with such pre-eminently Baroque works as the west towers of St. Paul's and the great design for Whitehall Palace. The change has been described by one author<sup>27</sup> as a progression from small to larger units of design, thus suggesting the type of reintegration which has been elaborately analysed by Wölfflin in his *Principles of Art History*. It is the change which occurs between the architecture of Bramante and that of Michelangelo, between painting of the time of Dürer and that of Rembrandt. Wölfflin himself calls it a development "from multiplicity to unity," and summarises it as follows : " In the system of a classic [e.g., Bramante, Raphael], composition, the single parts, however firmly they may be rooted in the whole, maintain a certain independence. It is not the anarchy of primitive art : the part is conditioned by the whole, and yet does not cease to have its own life. . . . In both styles unity is the chief aim, . . . . but in the one case unity is achieved by a harmony of free parts, in the other, by a union of parts in a single theme."

This is not precisely the metamorphosis which we find in Wren's work, though it is certainly related to it. Inigo Jones had already gone a great way towards Wölfflin's "union of parts in a single theme," and some of his work definitely crosses the Baroque border-line. But Wren's fresh start was of a very local and special nature, and cannot logically be brought into relation with the main sweep of European art. It must be considered on its own merits. That Wren was not by temperament in accord with the Baroque spirit is perfectly clear ; but it is equally clear that in such designs as Hampton Court and Greenwich he was handling classic forms in a loose, unconventional fashion which, allowing for a strong individual trend, can be called by no other name.

There are two directions in which this difficulty of the late Wren manner may be to some extent cleared up. The first consideration must be an examination of credentials. It has been shown in Volume VI of the *Wren Society* that the domes at Greenwich are much more likely to be the work of Vanbrugh than of Wren ; and it is obvious that similar probabilities in regard to Vanbrugh and

Hawksmoor exist in the case of other late works. The second consideration concerns holograph drawings. Here we are on very sure ground, for Wren's style of draughtsmanship is distinct and personal. The *Wren Society* has published his original sketches for Hampton Court (1689) and Greenwich (before 1702), and these give us as clear a view as we could wish of the orientation of the architect's mind as it advanced into old age. The sketches are void of any suggestion of drama ; they are the precise, modest statements of a scientific mind. And yet the *raw material* of the designs is quite definitely Baroque ; there are the cartouches and trophies, the giant orders and interrupted rhythms. That the contemporary Italian manner had fascinated Wren ever since he had the tantalising five-minutes view of Bernini's design for the Louvre in 1665 is perfectly clear. But it is clear, too, that he looked at this Baroque work with the eyes not of a Baroque artist but of an English intellectual. It fascinated him, but he could not identify himself with it. Hence both the success and the failure of his later work. Success in that he retained that marvellous objectivity which enabled him to seek new combinations of mass and silhouette and to make the best possible use of the materials and craftsmen which came to his hand ; and failure, in that his work falters between the static unity of the "high" Renaissance and the dynamic, emotional unity of the Baroque.

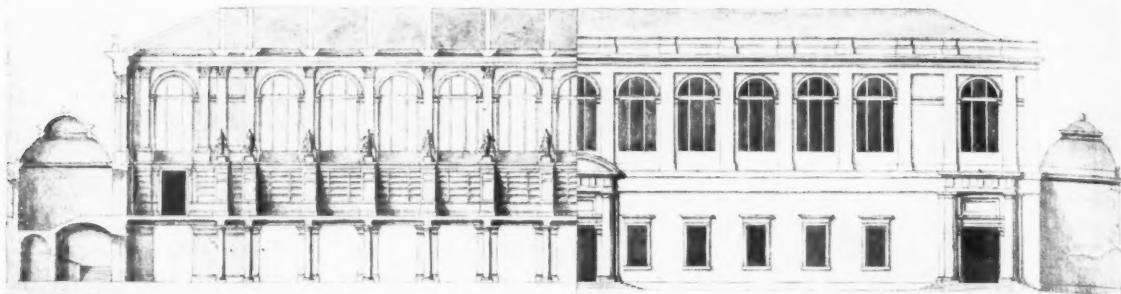
If the theory of Wren's mental constitution put forward in this essay were made the basis of a critique of his works, one building would stand out as by far the most satisfactory embodiment of his conception of architecture ; that building is Trinity College Library, Cambridge, designed in 1676. There we have the "essential Wren" in epitome ; the adventurous objectivity of the empirical approach, with a minimum of psychological inconsistency ; and a loving appreciation of the Roman syntax, without artificiality or false compromise.<sup>28</sup>

No other building of Wren's achieves this satisfying synthesis of all his finest qualities. In the City churches, although we can admire his genius as a geometrical, three-dimensional planner, we must confess that often the articulation is confused by insensitive modelling (especially, as Soane<sup>29</sup> observed, in St. Stephen, Walbrook). In his towers and spires we can see the triumphs—and the disasters—of a fancy controlled empirically, not intuitively. In

<sup>27</sup>Geoffrey Webb, in his introduction to the Nonesuch Edition of Vanbrugh's works. Mr. Webb is quoting the expression from Geoffrey Scott, who uses it in analysing the work of Michelangelo.

<sup>28</sup>Both aspects are admirably reflected in the famous letter from Wren to Dr. Barrow (*Wren Society*, v, p. 32).

<sup>29</sup>In his R.A. lectures.



"By far the most satisfactory embodiment of Wren's conception of architecture." *Trinity College Library, Cambridge.*  
(Wren Society, Vol. V. All Souls, Vol. I., No. 45)

St. Paul's, success and failure are inextricably woven, although the ultimate grandeur of the whole, as a sheer monument of intellectual self-reliance, is beyond all criticism or praise.

The vein of psychological inconsistency which runs through all Wren's work is no mere falling short, on the part of an individual, of standards which abler men would have attained. Historically, Wren's failure is as significant as his success, for both are the product of that tyranny of intellect which the 17th century established and from which almost every great artist of the 18th century was in conscious or unconscious revolt. It was in England that the tyranny reached its most formidable pitch, with the result that English thought became the fulcrum of European philosophy till the time of Kant. English architecture, while sharing with the other arts the profound disadvantages of intellectual domination, was nevertheless caught up in the ascent of greatness which belonged to the period and one of whose highest peaks was the mind of Christopher Wren.

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## THE ANNUAL DINNER

HELD IN THE HENRY FLORENCE HALL ON FRIDAY, 5 FEBRUARY 1937,

THE PRESIDENT, MR. PERCY E. THOMAS, O.B.E., IN THE CHAIR

Following the loyal toasts, proposed by the President, The Right Hon. The EARL OF BESSBOROUGH, P.C., G.C.M.G., in proposing the toast of the Royal Institute of British Architects and its Allied Societies, said : Mr. President, your Grace, my lords, ladies and gentlemen, the honour falls to me to propose the toast of "The Royal Institute of British Architects and its Allied Societies." It is not unusual, as I am sure many of you will have noted, for the proposer of a toast at such a gathering first of all to explain that he has not the slightest idea why he has been honoured with the invitation to propose that particular toast, and then to go on to say that he is totally unqualified to do so. I could make both those remarks with perfect truth, but I am not going to do so. (Laughter.) I always console myself by recalling on these occasions an observation made by a Chinaman something like 2,000 years ago, when he said, "If every man confined his observations to subjects upon which he is qualified to speak there would be throughout the world an almost deathly silence." (Laughter.) Far be it from me to join in such an anti-social act as silence at the annual dinner of the Institute. For myself I simply rely on the popularity of the toast and ask you to excuse entirely the total inability of the proposer to do it justice.

The Institute looks back upon something over a century of work. It has enjoyed the patronage of the royal family during six reigns, and during all that hundred years the prestige and influence of the Institute have steadily increased. The Institute, as the members know, has not only been of increasing value to the architectural profession but it has more and more during its period of existence rendered great public service, notably in the direction of architectural education and also in exhibition work.

It seems to me as a very humble observer that it is a very great feat indeed to have created a system of architectural education which is Empire wide. Your exhibition work has increased more and more in importance, and I recall that during the course of last year I was privileged to open the exhibition in your beautiful building of "Everyday Things." I recall that on that occasion I referred to the exceptional opportunities that architects have of improving public taste. We all know that we need not travel far from this building to have our sight offended by the amount of jerry building we see and by the sight of mushroom townships grown up, as far as we can tell, without any plan or arrangement, or by unsightly bungalows or ugly petrol stations. For my part, I do wish that this haphazard growth of newly populated districts without plan or supervision were against the law of the land. But, at any rate, I think it will be readily agreed that the opportunities of architects to improve public taste have by no means diminished. Meantime, we do have cause to be grateful that much of the new architecture which we see to-day which is beautiful is largely due to the Institute of British Architects.

I suppose that the work of the architect is from its nature

more prominently and continuously before us than the work of any other artists. We do not require to go to picture galleries or to the theatre or to concerts unless we want to do so, but we cannot walk down the street without coming consciously or unconsciously under the influence of the architect. The work of the architect is in many respects more permanent than the creations of other artists, and this must add enormously to the responsibility of the architect. In fact, the contemplation of your responsibility is to me almost staggering.

Those who travel on board ship may have noted that some people have an irresistible habit of comparing different places and different views. One man may say that the thing in the world which he admires the most is the Taj Mahal at Agra. Another will say that he puts before all the view that one gets as one passes up the St. Lawrence River in the autumn. Another will compare the entrance into the harbour of Rio de Janeiro to that of New York. Do we realise that in making such comparisons we are actually comparing the works of man with the works of Nature, the work of the human compared with the work of the supreme Architect of the Universe ?

Having said this I hope you will not consider me either irreverent or irrelevant if I recall a line spoken by a comedian in a musical play long ago. It was Willie Edouin who had this line to say, "I have been to Killarney. Rotten ! I have seen the Alps. Beastly ! When I want a view I go and look at the Bank of England. There's a view for you !" (Laughter.)

However much we may deplore the lack of artistic design in certain features of building development, I take it that generally speaking it is true to say (I speak with great diffidence in the presence of so many experts) that taste is better to-day than it was when the Institute was founded something over one hundred years ago. One of the earliest and most distinguished visitors to your headquarters was the Prince Consort. It is on record that when he visited the Institute his speech was extremely brief. The Prince Consort was no doubt far wiser than those who, like myself, endeavour to address remarks to you on subjects upon which one is quite incompetent to speak. Though we know exactly to a word what the Prince Consort said, we do not know what he thought, but we do know this, that not very long after leaving you the Crystal Palace burst upon the view of an astonished world. It has recently disappeared from our sight. Whether we admire the architectural expression of that period or not, it is true to say that the Prince Consort was one of the first of your most distinguished visitors to use his great influence to encourage the work of the Institute. (Applause.) Ever since he came to your annual meeting in 1843 you have increased in influence and prestige every year. I am told that there are now on the register the names of 12,000 architects.

That brings me to a point which seems to me to be of great public importance. It is your desire to press forward a Bill to make registration compulsory. (Applause.) You desire that no one shall be permitted to call himself an architect unless he is on the register. No one here will contradict me if I say that the architect is as important to the public as the barrister, the solicitor or, if I may say so in the presence of Lord Dawson, the doctor. Not one of them has the right to call himself so unless his name is inscribed on the register or roll of his profession. On Tuesday last a Bill for compulsory registration was introduced in the House of Lords and it obtained Second Reading without a division, but I daresay many members of the Institute observed that the wind that blew from the Government bench was rather a chilly one. The Government's spokesman was not exceptionally favourable to the proposal. I hope that the presence here to-night of Lord Stanhope, a member of the Government—(applause)—and his proximity to Lord Snell, the Leader of the Opposition, is a good omen. (Hear, hear.) At any rate, I join with the members of the Institute in hoping that your efforts to prevent the profession and the public from being exploited by adventurers will be successful—(applause)—not only for the benefit of the public but also in the interests and for the protection of established architects in their own sphere. In time it is to be hoped that the Bill will find itself placed on the Statute Book.

Coupled with the toast of the Institute is that of its allied societies, and so widespread has your influence become that I believe those societies number as many as fifty. The only one with which I can venture to claim personal association is the Royal Architectural Association of Canada. (Applause.) I am, I believe, indirectly responsible for the fact that my old friend Mr. Goodhart-Rendel is the representative of the Association from Canada in London. I say "indirectly" because it was while Mr. Goodhart-Rendel was on a visit to me in Canada that he impressed his great personality on the architects of the Dominion. I know how much the Canadian architects are doing to beautify the country, and I recall opening a very interesting and indeed remarkable architectural exhibition in Toronto.

I have the honour to couple with the toast the name of the President. He not only occupies a position of great influence and importance but, if I may say so in his presence, he does so with great distinction. Thanks to your President ambitious town councillors will soon be entraining in the new splendours of Euston [by mistake for Paddington] in order to view the civic glory of Swansea. With a talented Welshman as president, and with a Scotsman as secretary, the Institute may surely be regarded as typically British. (Laughter.) Typically British, I have always discovered, means that the mere Englishman is put in his proper place. (Laughter.) So, ladies and gentlemen, not to claim your indulgence further, I desire to return thanks for the great hospitality of the President and the Council of the Royal Institute of British Architects and to ask you to drink the health of the Institute and its allied societies.

The toast was drunk with acclamation.

The PRESIDENT, in responding to the toast, said: Your Grace, my lords, ladies and gentlemen, before I reply in the terms of the notes which I have in front of me, I would like to add something to what Lord Bessborough said about "being typically British." It was my great privilege to be asked to serve on the small sub-committee who are dealing with the statue of King George, and when

we had a meeting of the committee which appointed the small sub-committee the names suggested were the President of the Royal Academy, the President of the Royal Institute of British Architects, the First Commissioner of Works and Sir Goscombe John. Then it was suggested that we should have a representative of Scotland, and the President of the Royal Scottish Academy was nominated and elected. The chairman then suggested that perhaps we ought to have a Welshman, and I respectfully pointed out to him that the President of the Royal Academy—Sir William Llewellyn—was a Welshman, that the President of the R.I.B.A. was a Welshman, the First Commissioner of Works—Mr. Ormsby Gore—was a Welshman, Sir Goscombe John was a Welshman and the President of the R.S.A. was a Scotsman, and suggested that we ought to have at least one Englishman! That is a little bit of history which I have Lord Stanhope's permission to relate.

The honour of responding to the toast of "The Royal Institute of British Architects and its Allied Societies" is also a heavy responsibility. The figures in our *Kalendar* tell me that I am the spokesman of more than 100 organisations in this country and overseas—institutes, societies, associations, branches and chapters—and more than 19,000 persons. Nor is it easy to follow such a master of public speech as our guest to-night, Lord Bessborough, who has proposed this toast in such interesting terms.

Speaking as President of the R.I.B.A. I want to say what a pleasure it is for us to be able to welcome this great gathering for the first time under our own roof. (Applause.) In the past we have held these annual dinners of ours in a variety of places. We have been indebted to the Corporation of the City of London on several occasions for the hospitality of the mighty Guildhall; we have entertained our friends in Lincoln's Inn and we have found refuge in a number of hotels. Now, at last, in the new building of which we are so proud, we are able to entertain you by our own fireside, or the wall panels which serve that purpose in a modern building. During the past eighteen months I have had to reply to this toast on very many occasions, and generally speaking the theme of my reply has been to point out the need for the greater employment of architects and the many ways in which our services can be utilised. It occurs to me that many people may wonder why I talk about these things, and not architecture. My excuse—if I need one—is my firm conviction that the architect is destined to play a much greater part in the life of the community than he has in the past. (Applause.)

We live in days when service to the State is regarded as one of the first duties of its citizens, and narrow or selfish views are not tolerated either in individuals or societies. We are, I believe, at the beginning of an era of great schemes of national planning, of industrial redistribution, of the rebuilding of towns and cities, on a scale barely dreamed of to-day. And it is because I believe that architects are better qualified than any other body of men in the country to assist in this great work that I make no apology for drawing attention to the need for their services. It is not sufficient for us to be ready to undertake the ordinary duties of our profession when our services are required.

All our training, our habit of looking ahead, our gift of vision fit us for greater services. We must be the pioneers, the missionaries to preach to our national and municipal leaders of the benefits which ordered planning can bring to the nation. That, ladies and gentlemen, is my excuse, and

I am glad to have this opportunity—when so many men of authority in so many different spheres of life are compelled to listen to me—of saying something about the relations between the architect and the community. There is a vast amount of criticism in the air to-day about our cities, our towns, our traffic and our countryside. With much of the criticism I am in hearty agreement. But I want to make this point, and as forcibly as I can—that it is not the architects who are to blame for the things which you rightly criticise. It is not the fault of architects that streets are too narrow for the traffic they carry, that our houses are overcrowded, that our open spaces are inadequate and that our industrial building is on the whole ugly and heartbreaking. So far from being to blame for any of these things, the architects have always been foremost in fighting against them and in trying to wake up the community to the evils that afflict it.

From the days of Sir Christopher Wren's abortive town-plan for London right down to to-day it is the architects who have been preaching and urging the necessity of planning, who have studied the subject and trained themselves to be able to do it, if they got the chance. It is the community that has been slow and blind and has—until almost the day before yesterday—refused them their chance. We architects have nothing to apologise for in these matters. We can, on the contrary, be proud of the contribution that has been made to the national awakening by such men as Raymond Unwin, Thomas Adams, Adshead, Abercrombie, Guy Dawber and a host of others who have led their various crusades in the cause of a better, cleaner, more beautiful, more rationally planned England. What we are suffering from in these and in many other directions is not the fault of the architect but the failure of the community to give to the architect the work which he alone is trained to do. That is our complaint against the country to-day.

But I do not want to end on a note of pessimism. Already there are encouraging signs. Government and municipal authorities are consulting us to an ever-increasing extent. The profession itself is alive and ready. The R.I.B.A., by means of lectures and exhibitions, is encouraging the public to look to architects for the solution of their problems, whether they be civic centres, town planning, aerodromes, factories or the "everyday things" of life.

Before I conclude I feel I must make some reference to what Lord Bessborough has already spoken about, and that is the Bill which passed the Second Reading on Tuesday. I am not going to cover the ground which he has done so ably, except to say that the object of the Bill is to remedy a defect in the 1931 Bill. As you know, under the present law anybody can call himself an architect, and it is left to the discerning public to discriminate between an architect and a registered architect, and I am afraid that the sort of public to which we want to appeal are not capable of that distinction. We are indebted to Lord Crawford for introducing the Bill, and I am sure I shall be voicing the opinion of the whole profession when I say that our sympathy goes out to him to-night in the great bereavement that he has suffered. (Hear, hear.)

I thank you, Lord Bessborough, for the very interesting way in which you have proposed the toast and for the kindly interest you have taken in our activities on so many occasions, and I thank you, my lords, ladies and gentlemen, for the way in which you have received it. (Applause.)

Professor PATRICK ABERCROMBIE, M.A. (Liverpool), M.T.P.I. [F.], proposing the toast of our guests, said : My lords, your Grace, ladies and gentlemen, mine is, indeed,

a very pleasant task, but as with most real pleasures there is a certain amount of difficulty at the outset, like the difficulties one has in the earlier approaches to the lady whom you are going to make your wife. I have the pleasure to propose "Our Guests"—the guests of the Royal Institute of British Architects—and the slight difficulty is caused by the number of those guests. That is a difficulty of *my* task, not the difficulty of the task of your Institute. We approach our subject by what is called a preliminary survey. My friend, Dr. Dudley Stamp, whose elder brother is with us to-night, has carried out a survey of the British Isles in which he has examined every square yard of this country of ours. That is one kind of survey, and it might be a good thing if I made a survey of the guests ; allowing three minutes for each one, that would take four hours. (Laughter.) The other kind of survey is a sampling survey ; for example, in a housing survey, you walk into a house (it is surprising that you are not kicked out ; such is the tolerance of our race), selecting the houses at random and trusting to the law of chance to get a satisfactory result. In my survey I am using the sampling method, but I have not acted entirely at random.

I put his Grace the Archbishop of Canterbury first. Your Grace, we like to think, is the custodian of our spiritual health ; but you are also a very keen appreciator of architecture, as every prelate and priest of the Church should be and generally is. It is many years ago that I had the pleasure, with some of my colleagues, of taking you round a housing scheme which we were carrying out in that northern country where you were then living, and I have also been until recently ; we both feel regrets, I am sure, at leaving that sublime but rather grim north. You were the first layman (in architecture !) who was able to appreciate and value our attempt at an early example of standardisation and of trying to obtain a certain amount of beauty with very economical means. Our clients did not know what we were aiming at—they gave us their confidence—but you, from the first, gave a sympathetic, intelligent appreciation of what the architect was trying to accomplish.

I also have the pleasure of proposing the health of Lord Dawson of Penn, the guardian of our bodily health. We are all appreciative of your great merit, Lord Dawson, and also of your interest in our work. Lord Snell, whose health—I had hoped to propose, seems to have left us, but we have his vice-chairman, Alderman Culpin, a fellow architect. Next to our spiritual and bodily health there is the custodianship of the surroundings in which we live. Some think that there is too much of the local authority in controlling our surroundings. (Hear, hear.) I do not agree ; we have not really sufficient control, and we must all honour the London County Council, in whose territory our great building is situated, for the lead they have taken in attempting to create a green belt round London. That is a fine and noble gesture. It was entirely voluntary. They were prepared to find £2,000,000 for a green belt, not one yard of which was in their territory. That is the kind of spirit we like to see in our guardians.

I want to say a word or two about our friend and guide in artistic matters Lord Crawford. I do not think that we can pass over his absence without saying one word or two. If there were a Minister of Amenities, which has been suggested, no one could fill that post better than Lord Crawford. (Hear, hear.) It would be impossible to enumerate his many activities in connection with the arts. He leads the way, for example, in the direction of such movements as Ancient

Monuments and the Royal Fine Arts Commission and the C.P.R.E. Coupled with his name is that of Mr. Bradshaw, whom we ask to convey our sympathy to his chairman. Another absent guest, this time through illness, is Lord Esher, the custodian of our heritage of the past as President of the Society for the Protection of Ancient Buildings and Vice-President of the National Trust. Our heritage in the hands of Lord Esher will certainly be well looked after. Next there is the First Commissioner of Works, Lord Stanhope. All architects have a feeling of gratitude towards the Office of Works and the Commissioner, particularly Lord Stanhope. The Office of Works is an example of a Government department which architects can all appreciate and honour, for they not only put up first-rate buildings throughout the country and have a splendid staff of architects but also allow the names of individual architects to be coupled with the names of the buildings they have designed.

In Sir William Llewellyn, President of the Royal Academy of Arts, we have the custodian of the art of the present; the Academy has shown its continued interest in architecture by the exhibition now on view, which I studied frequently. We have also Mr. Forsdyke, the Controller of the British Museum. Domestic architects have a particular interest in the British Museum—it is, by way of paradox, the last thing a man wants a house to look like, a museum! May I suggest to Lord Dawson that the modern house is often more like an operating theatre—(laughter)—but seriously, I do believe that the human race will never for long be separated from collections of works of art of the past or the creations of the moment. I am an inveterate collector, as my wife knows. What is the solution? Every house should have its domestic museum, with shelves and airtight cupboards, so that, instead of our objects of interest being paraded all at once, they would be taken out one by one and shown at intervals. You would then be able to appreciate their beauty. Therefore, in the custodian of the British Museum we have one who would be able to deal with this very important problem of domestic architecture in the future.

Next we have two representatives of the building industry, namely, the President of the National Federation of Building Trades Employers and the President of the National Federation of Building Trades Operatives: Mr. Pitt and Mr. George Hicks. The Alderman and the Member of Parliament will agree that they, between them, enable architects to translate their dreams, or rather their drawings, into reality. I think some architects are fortunate who do not have their drawings translated. (Laughter.) How much that is built to-day will remain to look antiquated I do not know. At any rate, the architectural profession and the building profession in both its branches are always on the most cordial terms, and it gives us great pleasure to welcome their representatives this evening.

There are also here the heads of many kindred professional societies—Mr. Theobald, President of the Chartered Surveyors' Institute, and Sir Alexander Gibb, President of the Institution of Civil Engineers. We have also present one of the most remarkable persons of my acquaintance in the President of the Architecture Club. The reason why Mr. Holland-Martin is remarkable is that some years ago, when Master of the Fishmongers' Company, he entertained at a colossal banquet all the architects, with the trifling exception of myself—(laughter)—who had carried out some kind of building for his bank. One who could entertain all the architects and send them home each with a present for his

wife is a very remarkable man, showing the good feeling that should exist between the architect and his client. We have our friends, the Press, and I would like to single out *The Times*. Dr. Johnson once said that Burton's "Anatomy of Melancholy" was the only book that got him out of bed earlier than he was accustomed. *The Times* gets me out a quarter of an hour earlier than I would wish, not that I can read the whole of *The Times* in a quarter of an hour. Mr. George Hicks, I understand, also reads the *Manchester Guardian* and the *Daily Herald*, which means that the building trade must have a little more leisure than the architect's profession. At any rate, I commend him for his broadmindedness. I will not mention by name the representatives of the technical Press, but we are very much indebted for the noble work done by those journals on behalf of architecture. They are our great publicity agents to the world at large.

We have also with us Sir Campbell Stuart, the Chairman of King George V Playing Fields Foundation. We have the representative of that essential feature of modern life, open-air exercises, the children's playground, the large playing fields and, finally, the national park, an element in modern existence of the greatest importance. A very excellent criticism of this room of ours, which was made by Sir Campbell, is that the space at the end of the room should be filled in by curtains, as are the side windows!

Sir Josiah Stamp is one of our most distinguished guests. Lord Bessborough has already alluded to his interest in architecture—it is as constant as it is varied. We especially appreciate his great work at the principal railway stations. If every railway station were made an object of architectural beauty he would have to spend a good deal of money; and I am not certain whether the dividends would justify the expenditure. The Underground, after indulging too long in terra cotta and other kinds of ornamentation, had the good sense to employ one of our foremost architects, who has produced some of the most attractive of the modern buildings which can be seen in this country to-day. Arnos Grove, your Grace, is almost like a modern version of a cathedral chapter house! This, then, completes my sampling survey: but I include, of course, all our other guests.

Finally, I come to the Hon. Vincent Massey, High Commissioner for the Dominion of Canada, whose name I couple with this toast. The Royal Institute is extremely proud of the place it occupies in the British Empire. We are proud of the societies in this country and of the various architectural societies scattered throughout the Empire, which, I think I may say, look up to this Institute as the mother of the architectural arts; we salute the Dominions, Colonies and other Dependencies, and I ask you to join with me in drinking their health and the health of all the guests whom Mr. Massey represents to-night. (Applause.)

The toast was enthusiastically honoured.

The Hon. VINCENT MASSEY, High Commissioner for the Dominion of Canada, in responding to the toast, said: Mr. President, your Grace, my lords, ladies and gentlemen, I count it a very great honour to be asked to respond to the toast of your Guests, which has been so charmingly proposed by Professor Abercrombie. There are some subjects, architecture included, on which it might be difficult for any one person to speak for the group of distinguished gentlemen I see to-night on either side of me. We probably hold very different views on many things. I doubt, for instance, if we could come to any reasonable agree-

ment on Mr. Epstein's sculpture, or on the best way to clean Old Masters. (Laughter.) But there is one point upon which we are in perfect accord, and that is that we have greatly enjoyed the charming hospitality of our hosts this evening, and that we wish to thank them for the pleasure they have given us. I am personally very happy indeed to be able to foregather with you to-night. The work which this Institute is doing on behalf of a great profession and a great art is too well known to require any comment. I am very glad that in Canada we are associated with your membership through a number of architects in the Dominion who are privileged to print the five familiar and distinguished letters after their names.

There is another link between us. Your chairman has referred this evening to a Bill which has just been introduced into Parliament at the request of the Architects' Registration Council. It would be unbecoming for me to offer any observations on this measure, but I have been much interested to hear from some of your members that in this legislation you have been guided by the experience of some of the Provinces of Canada, particularly that of Ontario. May I say that we are very glad indeed if our experience has been of any use in the efforts which you have been making for the welfare of an all-important profession here and the protection of the public. Having the privilege to be an honorary member of the Ontario Association of Architects I welcome this with peculiar satisfaction.

Let me say that it is always a very genuine pleasure to me to find myself in the company of architects. It has been my good fortune all my life to be very closely associated with your profession. I have been lucky in finding myself very often a member of those interesting, if temperamental, bodies known as building committees, and some of the happiest hours which I have ever spent have been in the workshops of architect friends. I am not blind, of course, to the suffering which the client's shortcomings impose on the architect. It is, however, some compensation to feel that the greatness of your profession may be due in part to the chastening you thus receive. The client can probably be regarded quite fairly as the architect's hair shirt. (Laughter.)

I hope you realise the danger of permitting a layman to speak on an occasion like this. You must know that every layman knows all about architecture. It is, of course, the one inescapable art. Those who have no taste for music can avoid concerts, those who dislike pictures can remain outside art galleries—architecture we cannot avoid. Few of us can be producers, but we are all consumers. Perhaps this is why you are never quite immune from the ardent layman who may wish to embark on a talk about such esoteric matters as the principle of fenestration or the use of the ogee arch.

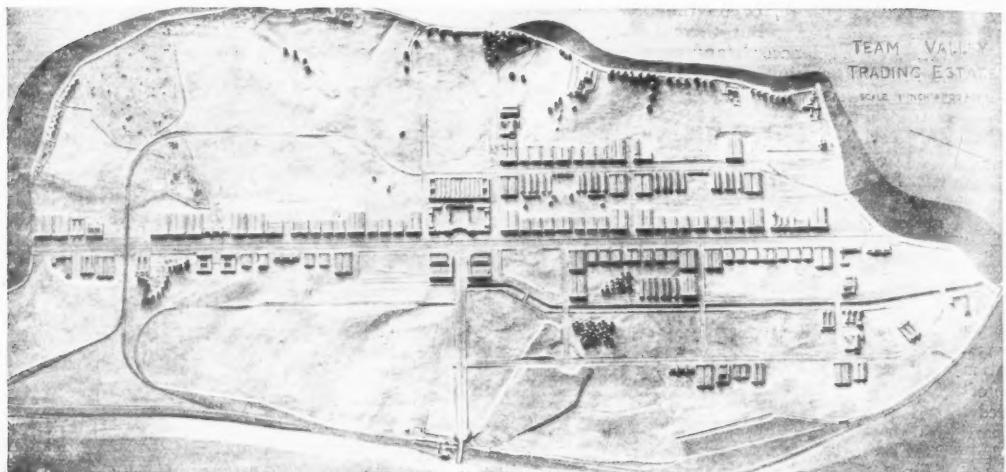
On returning to this country a few months ago, after an absence of some years, I have been enormously struck by what is happening in the realm of activity represented here this evening. If I am permitted to say something about it, it would be in words of very sincere admiration. I should like to say many things about the contemporary building I have seen in all parts of the British Isles. That which I have seen shows that the architect reveals in a very distinguished way that spirit of true renaissance which every department of life has revealed in the last few years in the United Kingdom. It would be impertinence to embark on such a venture, and I am warned by the moral of the story which was told of Sydney Smith, who one day discovered his little granddaughter stroking the back of a turtle. "Why do you do that?" he asked. "Grandfather, I do that to please the turtle." "My dear," he said, "you might just as well stroke the dome of St. Paul's to please the Dean and Chapter." (Laughter.) It would be unbecoming for me to attempt metaphorically to stroke the dome of St. Paul's by offering any words of eulogy, and if I did I am afraid that you, as the Dean and Chapter, would remain quite unmoved.

You are building brilliantly on a very great tradition which you skilfully adapt to new purposes and new needs when occasion demands such changes. I came across in my commonplace book a remark of Inigo Jones which is probably well known to you: "Architecture should be solid, masculine and unaffected." These three adjectives are probably true of all that is best in English architecture, particularly the "unaffected." Perhaps there is something else—moderation. Modernism can never be very extreme or traditionalism very pedantic in a country so happily given to moderation as this. We do not applaud nationalism these days, and rightly so. But I am one of those who believe that art provides an appropriate sphere for national feeling—where nationalism in the right sense can safely and appropriately be practised. Long may English architecture remain English. If a visitor in your midst dare make one comment on the style of contemporary building it is this: Let us hope that English architecture will always speak in its own vernacular. Perhaps one feels this more strongly in this great city, for an internationalised London would cease to be London.

However, I am falling into the very danger I touched on a minute ago, but I shall comfort you by saying that I have no intention to submit however humbly any observations on art. My purpose is far simpler—just to offer you again on behalf of your guests not only our very sincere thanks for your hospitality this evening but also our gratitude to a profession which has made and is making England more and more worth living in. (Applause.)

The company then dispersed.

*For the list of those who attended the dinner, see p. 411*



*Model of the estate showing probable development in the next few years. This is now on show at the British Industries Fair at Castle Bromwich*

## THE TEAM VALLEY TRADING ESTATE COUNTY DURHAM

CONSULTING ARCHITECT: PROFESSOR W. G. HOLFORD, B.ARCH.L'POOL, M.T.P.I. [A.]

*This article describes and illustrates the new factory estate now being built near Gateshead for the North Eastern Trading Estates, Ltd. It is one of the first to be started under the authority of the Commissioner for the Special Areas*

Last year the Government decided to establish a series of modern trading estates in order to revitalise industry in those special areas which had been hit by the recent financial depression. One of the first to be started is the Team Valley Estate on the outskirts of Gateshead. The operating company is North Eastern Trading Estates, Ltd.

Under the Government scheme the firm is constituted as a public company, without a share capital, limited by guarantee. The funds are provided by the Government, through those allotted to the Commissioner for the Special Areas, under the terms of an agreement by which the company pays interest on advances and executes a debenture on all their assets as security. The company is entirely independent of Government control, but one of the directors represents the Commissioner himself and another the Treasury.

The basic idea of the scheme is that the company shall provide sites for factories (and in some cases the buildings) for private owners, together with all necessary services. The word "services" has very wide implica-

tions, as will be seen from the description of them given below.

### THE SITE

The site is a part of what has hitherto been a rural estate lying close to Gateshead. It occupies the flat bottom of the valley of the small river Team. The main L.N.E.R. line runs alongside one side, with an existing station at Low Fell. Beyond the railway is the Great North Road, which is being connected to the estate by a new road system. This system, together with a scheme of zoning of the surrounding country, is the work of a special committee, representative of the estate company, the surveyors of the local authorities, the joint town planning advisory committee, and the consulting architect. This work followed the making of a survey of the entire site and its surroundings by the consulting engineers in order to bring the Ordnance Survey maps up to date.

### THE SITE LAYOUT

A double-track main road with 24 ft. carriageway runs the whole length of the estate from north-west to

south-east. A secondary single-track main road from Low Fell station joins it at a round point. This is the centre of the estate, and here are situated the administration buildings. Another single-track main road connects with some existing roads on the west. The river Team has been canalised through the site, running in part down the central strip of the double-track main road.

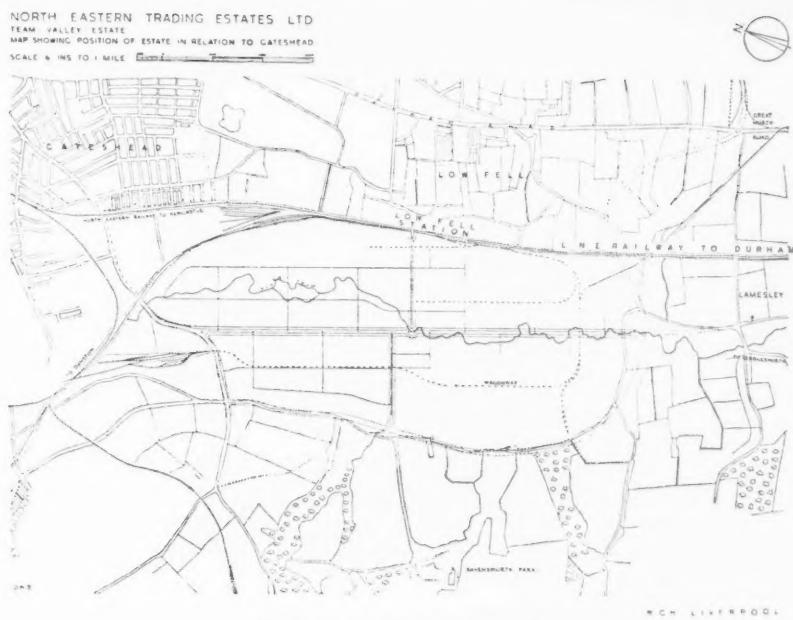
The estate is sub-divided by a rectangular grid of secondary roads, all 38 ft. wide, into areas each of which contains several factories. Each factory is allotted a space from one-third to half of its original area, for extension. Each factory group has a proportion of its land reserved as permanent open space. When all the factories in a block are fully extended the remaining open space will be from one-fifth to one-sixth of the whole. This arrangement is shown in the drawings on page 398, of which one shows the general site layout and the other a detail of a typical factory group.

#### THE CENTRAL GROUP

The central group of administration and public buildings is shown in the plan on page 399. These occupy an island 600 ft. long by 300 ft. deep, which, when seen on the general site plan, gives an impression of the great size of the scheme.

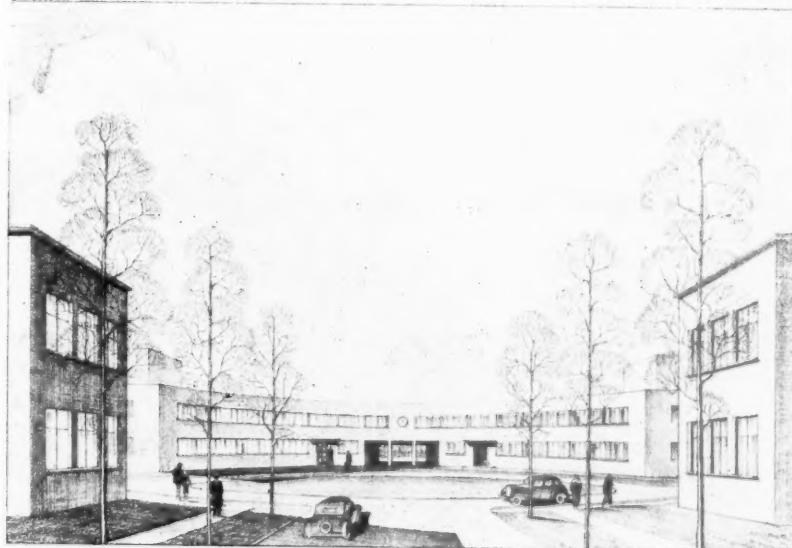
On the axis of the road from Low Fell station is the central estate office building. The road continues through it to the car park. At each side are restaurants and committee rooms for the use of tenants. This central block is at present under construction. The remaining buildings which will occupy the site include a hotel, labour exchange, telephone exchange, post office, fire station, banks, shops and garages. Building work on some of these is now starting.

Behind the central group is an enormous garage to contain



*General site plan showing surroundings*

600 lorries. This is now being built and is 450 ft. by 200 ft.



*Perspective of the central administration building seen from the road leading to Low Fell station. The central opening leads to the car park*



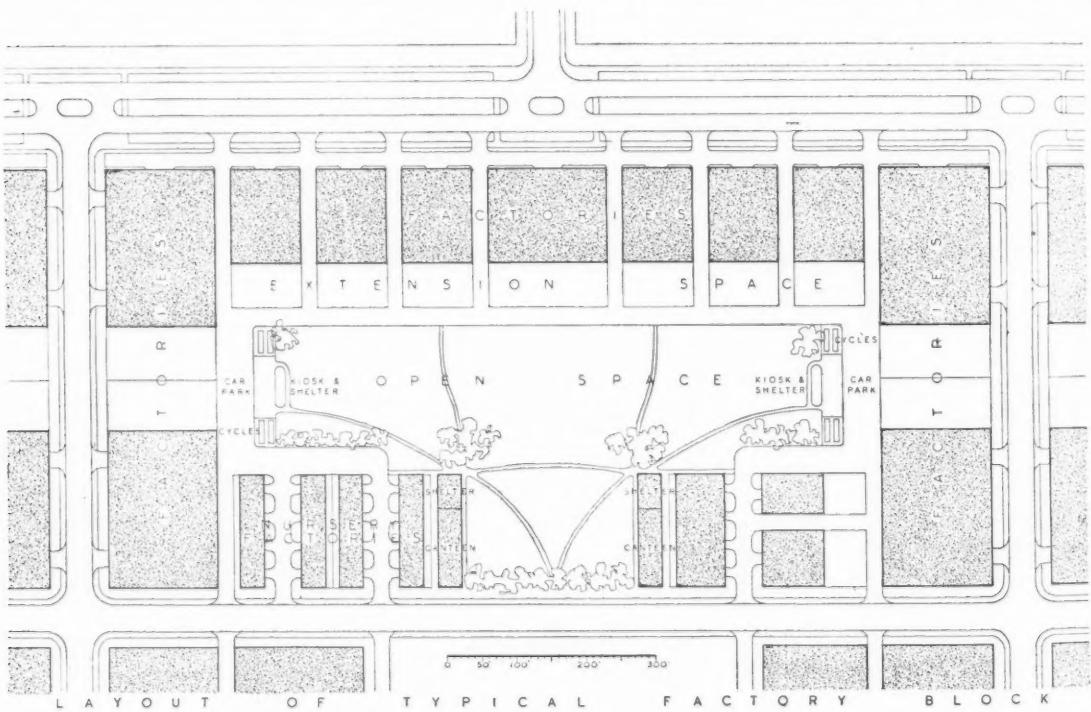
*The road and railway layout of the estate. The letters refer to factory blocks, of which a typical one is detailed below*

### THE FACTORIES

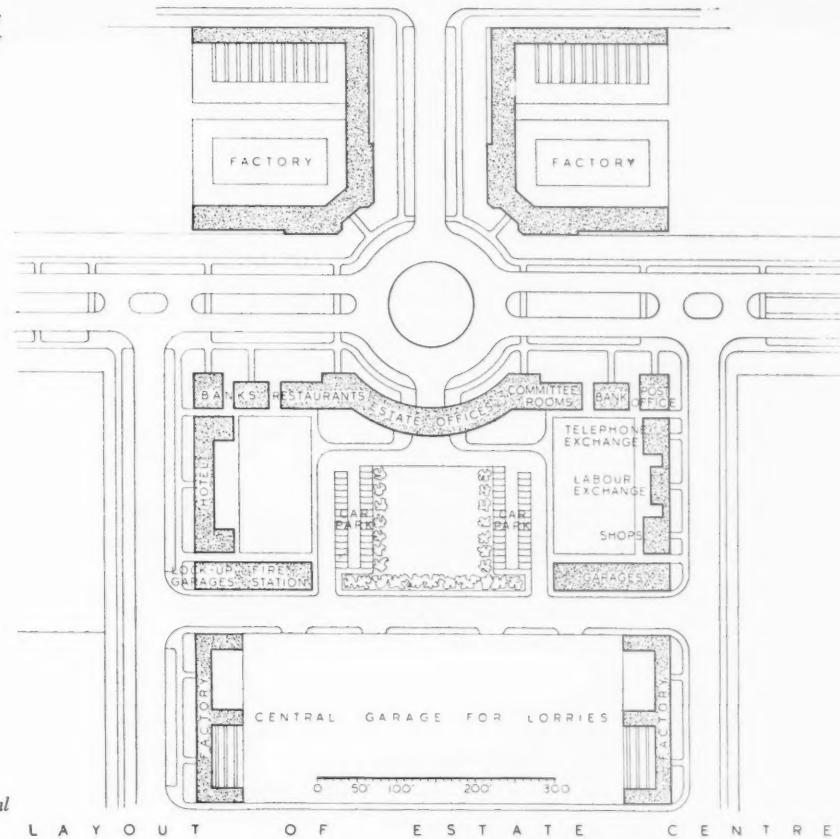
The general plans and architectural design of the factories are subject to control by the company. A few factories are being built by the company as a speculation to be let to the first-comer. These are

planned by the estate engineer in collaboration with the consulting architect and then handed over to individual architects to detail and supervise.

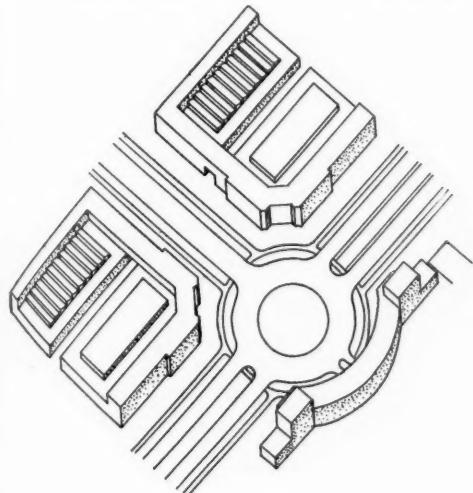
The allocated factories are of two types. The first is designed and superintended by the factory owner



*Right: Plan of the estate centre. The estate office and garage are now under construction*



*Below: Axonometric of the central traffic round point*



and his architect and erected by the company. The other is designed and erected by the company to the general requirements of the factory owner and leased to him for a term of years.

Each factory group has its own canteens, kiosks, cycle-sheds, etc., and also a set of "nursery factories." These are specially intended for the very small firm or one-man business, and are let at £1 a week. For this the tenant gets a single-room factory 45 ft. by 35 ft., together with lighting and heating. The nursery factories are so planned that as a business grows it can expand into adjacent compartments of similar size until it becomes necessary to move to one of the larger units.

Certain requirements in the planning, construction and design of all factories have been drawn up by the consulting architect and estate engineer in collaboration. These include:—

- (1) Light steel frame construction for the standard

type of factory, with lattice girder, flat roofs, clerestory lighting and natural ventilation.

(2) Offices to form a two-floored block as a frontage, the ground floor of the block being opened up for general factory purposes, where a great deal of office accommodation is not required.

(3) Standardised windows, with heights and coping heights for all main frontages.

(4) External walls to be of local common brick, with a waterproof paint applied direct. The colour of this paint to be within the range of colours specified on a colour chart prepared by the consulting architect.

(5) Size of lettering, advertising panels, chimneys and smoke control.

Departures from the above are only allowed if good cause is shown, or if the proposed factory is situated in a secluded corner or in the small area reserved for special and "semi-noxious" industries. No noxious industries in the town-planning sense of the term are allowed on the estate.

It is not proposed to build up the whole estate at present. Part of the site is subject to colliery subsidence. The edge of this area is shown by a dotted line on the site plan (page 398). It is estimated that this subsidence will have ceased in twenty years' time. Until then the site allows the erection of 600 factories. At present six are under construction and seventy are projected—a remarkable figure in view of the short time that the estate has been open.

#### DESIGN AND CONTROL

The consulting architect has been responsible for the general development plan. In road and engineering work he collaborates with the consulting engineers, and on factory layout and general policy he is advised by the general manager. He is also responsible for the "appearance" of the estate; that is to say, for such matters as the materials and colours of external walls and road surfaces, the design of lighting standards, road furniture and railings, grass verges, tree planting, lettering, signs, floodlighting, etc., and also for the design of standard elements in the façades. Other matters in his province are the preparation of per-

spectives and sketches for future developments, the design and supervision of exhibition stands (as at the B.I.F. this year), and advice on general questions such as smoke abatement.

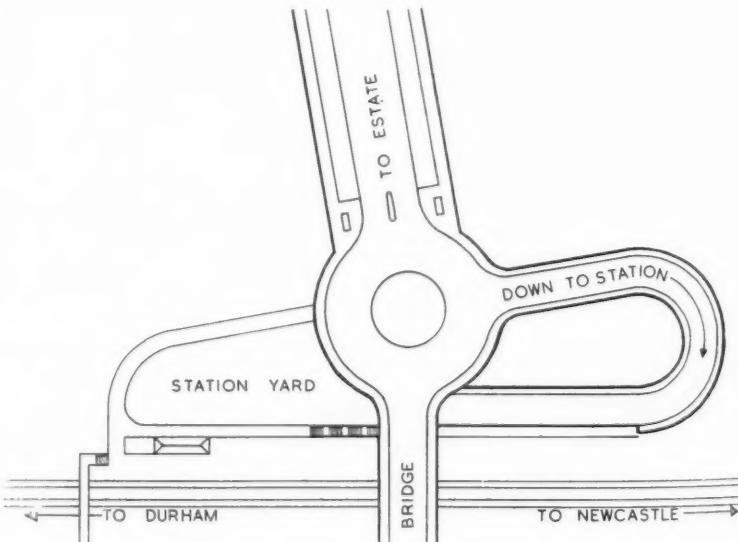
The roads, the estate railway, the river diversion and general levelling work are being undertaken by the consulting engineers according to the general development plan. They also prepared the survey of the entire site and its surroundings. They are responsible for the foundation design of all buildings, and have now been appointed as consultants for the reinforced concrete work in the central administrative building.

As each factory group comes to be developed the consulting architect and the general manager prepare a block plan showing the area available, building lines, circulations, open space, etc. The general manager uses this plan as a basis for negotiations with intending factory owners. When the requirements of these as to space are agreed, the plan is re-drawn. The estate engineer is responsible for street lighting, telephones, electric sub-stations, etc.

#### OFFICIALS AND CONSULTANTS

The Chairman of the Board of Directors, Colonel K. C. Appleyard; the General Manager, Lt.-Col. M. D. Methven; the Estate Engineer, Mr. R. H. Blake; Consulting Architect, Professor W. G. Holford; Consulting Engineers, Sir Alexander Gibb & Partners (Mr. Hugh Beaver); Lighting Consultant, Mr. R. H. Blake.

Individual firms of architects and contractors are employed on the factories, roadwork, bridges, etc. The architects responsible for the erection of the administrative buildings are Messrs. L. J. Couves & Partners.



*Fly-over road junction and station yard at Low Fell railway station*

## Book Reviews

### ENGLISH LANDSCAPE\*

Mr. Sharp's intention in writing *English Panorama* is summarised in the last paragraph of his introductory chapter : "The purpose of this essay is to tell the story of the evolution of the landscape from its primeval state to its present complex humanisation, and to indicate the motives that have prompted man's activity at the various well-marked stages of that evolution. The story itself is of some interest and fascination, for since in his physical environment is expressed man's cultural as well as his social and political state, his landscape is an index to his civilisation. But chiefly, at this time of change and uncertainty, the value of the story lies in the way it may point out for our future guidance those lines of activity which in the past have led to fine achievement and those which have led to disaster. It is not yet too late to change the lines along which our present activity is directed ; and a study of the countryside which we are destroying, and the towns which we unfortunately are not, might do much to make us realise the extent of our present stupidity." Following the introduction are five chapters describing the development of the English scene in town and country from forest and swamp up to the high-water mark of 18th century planning and planting and down again through the opportunism of the 19th century to the present time, when there seems hope of a reawakening of consciousness and of conscience.

Probably the most important lesson Mr. Sharp has to teach is to be found in his emphasis throughout that the landscape as we know it to-day is the result of conscious organisation and composition under the great landowners of the 18th century, that same period to which we owe the most civilised parts of our towns—the Bloomsbury Squares, the terraces of Bath or Cheltenham and the New Town of Edinburgh. Most emphatically denied is the often quoted tag "God made the country and man made the town." In England to-day the country is as much a result of man's efforts as is the town. The difference is that, while for a hundred years the country has been allowed to mature on the lines laid down by our forefathers, we have "developed" our towns and made them into the unpleasant places from which we are now trying to escape. This attempt to escape from town bids fair to end in the destruction of the countryside as well, by the spread of suburbia and by the outcrop of spots

of unplanned building in rural areas, wherever a 'bus can travel. Town planning is a subject that is much discussed to-day, and in a restrictive—that is to say, a negative—way it is even practised. We do not all agree upon the most desirable direction of our policy, or the distance we have to travel in any direction, but there is a general feeling that all is not well with our present haphazard development, and that something ought to be done, or at any rate some things ought not to be allowed ! Country planning, however, is another matter, and the belief that the beauty of the country is God-given is still almost universal ; the result is a feeling that the only thing we can do is to try to prevent the country from being spoiled, hence numerous societies and councils for preservation. Restrictive legislation is not very helpful or hopeful, and it becomes increasingly obvious that we must undertake some positive action and plan for good development instead of confining ourselves to the restriction of bad development.

The final chapter of this book is a summing up, presenting the possible future of town and country. "The town being inevitable for us, we shall have once and for all to be done with escapism and with the romanticism which breeds it." "How can we build good towns if we continue to hate the town ?" If the town is to be a place in which a full life may be lived, we must set about our rebuilding upon an ordered plan and Mr. Sharp suggests that it may be developed as a series of units. The old basis was a single family, but the new unit will be larger, perhaps a group of families big enough to support a crèche or a communal heating plant. Upon this unit will be built larger groups of a size to support health centres, primary and secondary schools, and so on. "In the good town the community and all its essential services are inseparable parts of one single conception, balanced in perfect equilibrium, planned from the beginning." The reconstruction of our towns must, above all, be the work of creative rather than restrictive planners.

As for the country, when we have restored the self-respect of the town and overcome the escapist tendency, the rapid spoiling of country by suburban expansion will automatically cease and we shall be able to start the work of regeneration. The town will always be dominant and must be assured of free access to the countryside and provision made for parks and playgrounds and for the reservation of stretches of coast and of mountain areas. New development in the country should be encouraged in carefully placed villages, in contrast to the tentacles of town that now straggle along the roads leading into the country. Progress in the agri-

\**English Panorama*, by Thomas Sharp. 8vo. 125 pp. + 55 plates. London : J. M. Dent & Sons, 1936. 7s. 6d.

*The English Coast: Its Development and Preservation*, by Wesley Dougill. 8vo. 39 pp. + 14 plates. London : Council for the Preservation of Rural England, 1936. 1s. 6d.

cultural industry may have far-reaching effects upon the new country, though it is as yet too early to predict the lines upon which this development will take place.

All these things are exciting for the architect who is interested in more than the purely bread-and-butter side of his profession, and this book is so written that it is a pleasure to read and lively enough to make the reader wish to argue with the author. It is pleasantly presented and very well illustrated. Those who have already seen the portions of this book that appeared in the *Architectural Review* will certainly be delighted to renew their acquaintance with Mr. Sharp in the pages of *English Panorama*.

Mr. Wesley Dougill's essay upon the development of the English coast is a valuable collection of notes on the preservation of seaside amenities. The facts are simply presented and easy of reference, sections dealing among other things with "Permanent Dwellings," "Huts, Shacks and Caravans," "Refuse Dumps," "Car Parking," and "Public Ownership of Lands." There is also a brief summary of the Powers of Local Authorities under the Town and Country Planning Act 1932, Private Acts of Parliament, The Ribbon Development Act, and local Bye-laws.

The second section deals in detail with the coast of Northumberland, describing its recent and possible future development, and finishing with a series of general suggestions for the concentration of houses and huts at definite points, leaving the intervening areas as open space, for the control of the design and colour of buildings, the avoidance of building on the sky line, etc. There follows a summary of available machinery for effecting proper development and preservation. In an appendix are pertinent sections from a few private Acts of Parliament passed with a view to controlling huts and encampments.

The book is illustrated by a series of warnings and examples, and is a good one-and-sixpence worth, but unfortunately its form, a series of notes on various questions, makes it difficult reading, which is the more to be regretted as the matter it contains should be widely known and a copy provided for every member of every planning authority and district council on our shores.

J. BRANDON JONES [A.]

#### MODERN TOWN HALL DESIGN

TOWN HALLS, by A. Calvaley Cotton. Architectural Press  
Planning of Modern Buildings Series, No. 1. Sm. fo.  
76 pp. Architectural Press. London. 1936. 6s.

This is without any doubt the most useful publication on this subject available to English readers. A certain amount of general information on town hall design has appeared in periodicals, mostly scattered among the articles on particular buildings which have appeared when the buildings have been opened; apart, however, from Mr. Percy Thomas's admirable paper on the subject which was published in this JOURNAL on 23 February 1935, there has been no recent attempt comparable to this to collect information.

Except for a preface, the book consists of reprints of articles which appeared in the *Architects' Journal*, but it has few of the defects which are usually associated with periodical production. No obvious attempts have

been made, at least, none that conflict with the seriousness of book production, to catch the eye in a way that is sometimes necessary in periodical work. The text is well printed, all the illustrations are adequate, while some, the plans of Slough, Worthing, Hornsey, Beckenham, Swansea and Southampton, are to a large scale, excellently clear, lacking nothing that is wanted to enable the reader to understand the planning and including nothing that might conflict with this.

It is a pity that a book of this type did not appear two years ago to serve architects during what will probably prove to have been the greatest town hall building era of modern times. It seems that town hall building is now diminishing in quantity, though undoubtedly there is still likely to be a continual succession of work of this kind until the next slump arrives. It is an interesting speculation how far the results of recent competitions would have been affected; whether if such a compendium as this had existed in 1934 a number of people who just failed to win competitions on account of technical errors in their plans would have triumphed over more experienced designers. It is hardly necessary to say that if the book had been published two years ago a large number of the best plans illustrated could not have been included.

There are general plans of about 30 schemes; six of these schemes have their plans reproduced to a large scale, with axonometric views of the building, a site plan, including streets for a considerable distance round the building, and a useful table of social statistics relating to the towns: their populations, rateable values, occupations, etc., etc. These are included because the author has wisely felt that the problem of town hall design, as, for the matter of that, any other problem in architecture, cannot be divorced from the lives of the users of the building. Planning is not merely a detached architectural exercise, but is intimately concerned with the occupations, desires and prejudices of the users of the building. "Research work for these articles," says the author, "was not to be done by sitting in the excellent library of the R.I.B.A. or by asking competition men why they always won. Instead, it was decided to interview officials actually working in civic centres. . ." The results of this method of approach do not, however, seem to be quite as decisive as the author's words about it in the introduction would seem to claim. In fact, apart from occasional references to conversations with officials, the greatest reliance seems to have been placed on established precedent. If it had not been, the presentation of so many actual plans would be misleading. However much, in determining local preferences, the opinions of this or that official are valuable, it is generally true to say that any official will probably have had experience of one or two modern buildings only, whereas an experienced architect in his work represents the accumulation of experience derived from any number of schemes.

It is not necessary to deal in detail with the recommendations made. The book is small enough and cheap enough to be in every architect's office. If any architect wishes to dispute the author's opinions he can easily find many points on which he may fairly open debate, but it is one of the book's merits that in few respects is it unduly dogmatic. On one point, however, where a positive recommendation is made differing from established practice, namely, that expansion should be made vertically rather than horizontally, there are arguments on the other side that at least deserve consideration. Namely, that in many provincial cities sites can be obtained fairly cheaply and the part reserved for future expansion, until used, can be, and often is, made into garden space. The provision of a structure at the start capable of bearing four or five additional storeys is not necessarily cheaper than the purchase and reservation of land. Also many towns do not want to set an embarrassing precedent of high building; there is often more wisdom shown in keeping the civic building low and the general quality of town development spacious than implying a congestion which does not in fact exist. It is easy to assume that vertical intercommunication is quicker and easier than horizontal, but vertical communications mean stairways, or lifts (with often waits for the lifts to arrive), and perhaps as much walking to and from the lift as would be involved in a direct horizontal walk along a long passage.

One omission is any reference to muniment rooms, which are rapidly assuming greater importance. The British Records Association has made such progress with its work that it is probable that soon every up-to-date town will require a large room for the storage and an exhibition room for the display of the local records owned by or lent to the local authorities. Many authorities now have special muniment curators and take this problem seriously.

An index would have been useful: even if the material is clearly arranged and provided with ample sub-headings, as this is, it is an advantage to the reader who wants specific information to have a guide to lead him straight to it. The only other criticism is that the author's style is at times discursive and too conversational for a text book of this type. This is only a slight barrier and not one that need be emphasised: one that should prevent any intelligent architect from using it. Copies are in the R.I.B.A. Library, so perhaps, in future, for students of this subject at least, it will be worth while "sitting in the excellent library of the R.I.B.A.". Nevertheless, we recommend purchase, believing that a book permanently on the office shelf is worth any number of copies in a library.

#### HOW INDUSTRIAL DESIGN MAY BE IMPROVED

**DESIGN AND THE DESIGNER IN INDUSTRY.** Report by the Council for Art and Industry. 8vo. 6*d*. pp. London: H.M.S.O. 1937. 1*s*.

**REPORT OF AN INQUIRY INTO VOCATIONAL EDUCATION AFTER GENERAL EDUCATION UP TO THE AGE OF SIXTEEN,** by British Association for Commercial and Industrial Education. 8vo. 40 pp. London, by the Association. 1936. 6*d*.

The report of the Council for Art and Industry on Design and the Designer in Industry is a thorough and constructive summing up of much discussion that has taken place during the past years. No time is wasted on generalisations about industrial art. The general importance of interrelation between designers and industrialists is now so well accepted

in theory that the problem that properly presents itself to a committee appointed to discuss the matter is not what is wrong but how what is wrong can be put right. The conclusion in the broadest possible terms is *Education*. Education of the designers to have a proper appreciation of industry's needs, of the industrialists to realise the contribution that artists can make, and in some respects most important of all, education of the wholesale buyers to some sense of the importance of design. The buyers, the report emphasises several times, are the "key" men. It is useless for manufacturers to make well-designed goods which do not satisfy the worse than bourgeois taste of these little corporals of retail marketing. They, more than the public themselves, decide what the public wants, and until they are aware of the movement towards better design things will remain where they are. The influence of the buyers is of less importance in the sphere of industrial designing that most affects architects, building equipment, door furniture, and so on, but in the more general sphere of furnishings their influence is paramount.

Another retrograde influence which the report deals with at length is the custom of "in-breeding" designers in the factory design rooms. Boys are introduced straight from school to learn only what the similarly trained designers already in positions of authority can teach them. This would, perhaps, not be so bad if these factory designers had any real contacts with the process side of the factory; in certain factories the designers do not even have a chance to see the finished products. The report recommends that factory designers should have increased opportunities of getting ideas from outside, and of attending art classes. The report also emphasises the importance of part-time and free-lance designers, who, in the nature of their work, have wider experience than the in-bred, whole-time, design-room staffs. It also recommends that the designers should have a better status and better pay than they now normally receive.

From these brief notes it will perhaps be seen that the Council are generally of the opinion that the impetus must come from the industries. It is no use blaming the art schools, many of which are admirably equipped to turn out competent industrial designers, unless the industries (where the money lies) are able to absorb them and use them imaginatively. Nevertheless, the report does suggest that in some schools the teachers have these same in-bred qualities. They are nothing more than art-masters with no opportunities, or perhaps inclination, to become thoroughly acquainted with the processes for which their students will eventually work. But here again the initiative might lie with the industries if they would have the foresight to release their ablest men to teach part-time.

The report should be compared with the recently issued report on the Royal College of Art. Together they cover the whole field of industrial design in England thoroughly and fairly.

The report of the British Association for Commercial and Industrial Education is an interesting survey conducted by industrialists representing several big firms. The committee set itself to ascertain what vocational education, if any, after the age of 16 is most suitable for the preparation for work in industry and commerce of boys and girls whose general education has been continued to that age. The committee did not follow the same line as the Council for Art and Industry, though their paths overlap at certain points. Particularly it is noticeable that they strongly recommend the part-time release of young employees for vocational classes outside.

### THE PRESERVATION OF IRON AND STEEL BY MEANS OF PAINT

16TH BULLETIN OF THE RESEARCH ASSOCIATION OF BRITISH PAINT, COLOUR AND VARNISH MANUFACTURERS, by L. A. Jordan, D.Sc., A.R.C.Sc., F.I.C., and L. Whity, Ph.D., M.Sc., F.I.C.

This bulletin is a remarkably compact survey of the theory of corrosion, in which the principal combatants are oxygen and hydrogen. The authors have exercised restraint in terminology, but if the language of laboratories is a trifle heavier than ordinary English determined reading is rewarded on this occasion by valuable information gathered from a wide field of investigation.

Some extent of the paint used is revealed by way of the introduction, in which it is mentioned that 40,000,000 gallons of paint is used every year for application to iron and steel. Further reading encourages a suspicion that paint is not unlike some other commodities, of which the amount used gives no indication of the amount wasted. The authors more than remedy that omission by showing how difficult it is to formulate preservative painting for iron and steel, and also cast a side-light on problems of appearance.

Preservative painting generally embraces a combination of suitable undercoats and amenable overcoats. The undercoat, or primer, should be inhibitive to corrosion, whereas, if so happens, certain paint pigments which are conducive to corrosion make excellent finishing coats, of a nature that exclude weather and other external agencies capable of penetrating inhibitive primers. Thus, certain types of pigment that are inhibitive and others that are conducive to rust contribute physical and chemical protection to iron and steel, subject to successive application.

It is fortunate that two types of pigment lend their contrary properties to anti-corrosive purposes, because the inhibitive type alone are decidedly crude. Local appearances, therefore, may also be preserved by the more agreeable characteristics of colours that are inherently suitable for finishing paints. It is again fortunate that requisites of preservation and easy application call for a similar consistency of paint, which also allows effective penetration of minute cavities and formations which occur in and characterise iron and various alloys. Adepts in microscopic investigation recognise undesirable pockets of air and water amongst other enemies to paint adhesion and stimulants of corrosion. Hence the importance of temperature control, either of the paint or the metal, or in the condition of air where painting is to be done.

Aggravating questions as to paint dryers and drying are not ignored, and there are references to practice which represent great experience as well as theoretical research. As an example of practice, in the painting of rolling stock the Pennsylvania R.R. dry coaches, for three hours in a current of warm air 107 deg. to 120 deg., varnish at 66 deg. to 70 deg. to prevent darkening at higher temperature, and get 100 per cent. more durability than by painting under ordinary conditions with dryers.

Photochemical activity reveals the vulnerable nature of pure white and the peculiar corrective of tinting. Purity of material, pigment, is sometimes an exaggerated virtue in paint inasmuch, as the authors explain, extenders improve many pigments to a definite extent. But fine grinding is emphasised as essential to hard setting of paint, and the ratio of pigment to medium is another important item for specification.

More information about "synthetic" paints is badly needed now and paint manufacturers would not be ill-advised to abandon trade secrets in favour of co-operative pooling of technical resources for the sake of better products and better business for all.

Many paint users are still somewhat uncertain as to the merits or vices of paint spraying. What happens to paint blown from an air-gun in all sorts of atmosphere is simply and clearly explained in this bulletin. The consequent and varied action of weathering, gyroscopic behaviour of surfaces under rain and atmospheric moisture are used to show how a soaking deluge may do less damage to paint and metal than clinging drops of rain.

One may paint a structure to preserve it regardless of appearance or for appearance only: either operation alone, in some circumstances, is an unfinished job. One may ask, what is the best pigment to use in paint as paint: that depends on circumstances and the nature of what is to be painted. Such architectural experience is particularly applicable to the preservation of iron and steel, and the breadth with which the problems are reviewed, with profuse records of practical and experimental application, entitles this bulletin to a place on every architect's bookshelf. If one may be so personal, the reviewer has spent one hundred times the cost of this grey booklet in search of information on paints, and has obtained a fraction of what can now be purchased from the Paint Research Station at Teddington for half a crown.

O. P. B.

### ADVANCED BUILDING

BUILDING CONSTRUCTION. PART 2: ADVANCED COURSE  
by George A. Mitchell, F.R.I.B.A., M.I.Struct.E. 8vo.  
London: B. T. Batsford. 1936. 10s. 6d.

Mitchell's Advanced Construction, 12th edition, a remarkable volume of some 1,100 pages and 1,000 illustrations, is the joint work of George A. Mitchell, A. M. Mitchell and A. E. Holbrow. It is based, of course, on the work originally compiled by the late Charles Mitchell, and brought up to date now for the twelfth time. Notwithstanding a very thorough revision in 1919-20 a further overhaul was thought necessary and many changes and additions have been made, notably in the portions of the work dealing with materials, foundations, brickwork and masonry, carpentry, graphic statics, pillars, riveting and girders, while the chapters on ferro concrete and fire-resisting construction have been completely re-written.

A special feature of the work is the incorporation of much valuable and up-to-date information in the form of standard specifications, bye-laws and regulations.

The first 226 pages are devoted to a consideration of building materials, and probably form the most up-to-date, accurate and handy collection of information available on this important subject.

Approximately a third of the work is given to such matters as graphic statics, riveting, pillars and struts, girders, ferro concrete, and fire-resisting construction, while in other parts of the book calculations of retaining walls are to be found. All this mathematical side of the volume is dealt with far more thoroughly than one could expect in a portion of a book issued at such a modest price.

Towards the end of the volume sanitation is dealt with concisely but clearly in about 100 pages, while the last 100 pages consist of examination questions and a good index.

This leaves approximately some 300 pages for brickwork, masonry, carpentry and joinery, and it is somewhat astonishing to find what a vast amount of information has been condensed into that space.

While there are still some illustrations which are reminiscent of happy far-away pre-war days, some in which unnecessary complications could well be replaced by simpler and more seemly forms, those who are only familiar with early editions of this work would be surprised to see to what a great extent it has been brought into line with modern methods and what a vast store of valuable material it contains.

Having been given so much for half a guinea one should hardly ask for more, but at the same time, even considering the book jointly with the elementary volume, one is left wishing for a somewhat more detailed work on the applied construction side.

It is difficult to see how the book can be further extended in future editions, but it occurs to the present writer that this could probably be best effected by rearranging the two present volumes into five separate books : (a) materials ; (b) calculations ; (c) sanitation ; (d) elementary applied construction ; (e) advanced applied construction. The division into elementary and advanced is unfortunate, but probably necessary because of the great demand for the elementary volume, but the further sub-division suggested would undoubtedly allow of the further development which seems inevitable.

W. S. PURCHON [F.]

#### STANDARD MEASUREMENT

**STANDARD METHOD OF MEASUREMENT.** *Third Edition. 1935.*  
Published by the Standard Method of Measurement Joint Committee. 8vo. 52 pp. London : The Chartered Surveyors' Institution. 1936.

The Chartered Surveyors' Institution has published in pamphlet form the Report of a Special Meeting of Quantity Surveyors held in November, 1935. This pamphlet is of particular interest as the commentaries on the changes made in methods of measurement in the various trades are followed in each Trade by the questions raised by members and the considered replies of the Joint Committee responsible for the revision of the document.

The Report will be circulated to all Chartered Quantity Surveyors, and will also be available to any purchaser of the 1935 edition upon application either to the Chartered Surveyors' Institution or the National Federation of Building Trades Employers.

The Joint Committee have further decided to issue the following errata notice :—

#### ERRATA

Page 12, Clause 7 (b) to read as follows :—

"Excavation for underpinning shall be measured and described as in lengths not exceeding 4 ft., and the width to be taken from the face of the wall to be underpinned shall vary in proportion to the depth of the trench as follows :—"

Page 16, Clause 21. The last line to read as follows :—  
"raking and circular cutting and waste shall be given in feet run."

Page 22, Clause 7. Include the following paragraph (c) :—

"Alternatively brickwork in hollow walls may be measured by giving the inner and outer walls as separate items in conformity with Clause 1c and 1e, in which case the forming of the cavity shall be given in yards superficial and shall include the ties, stating their disposition or the number per yard superficial. In all cases, brickwork in hollow walls shall be so described and shall be given separately from solid brickwork."

Page 26, Clause 42 (a) :—

After the word "enumerated" in line 2 insert :  
"except where deduction has been made under Clause 2 (c)"

Page 32, Clause 1 (j)

In place of the word "under" in line 2 "not exceeding."

Printed forms of the above notice will be inserted in all future copies, and forms may be obtained for inclusion in copies already sold on application to the Bodies before mentioned.

#### CHEAM AND SUTTON

**A HISTORY OF THE OLD VILLAGES OF CHEAM AND SUTTON,** by Charles J. Marshall [Ret. F.] 8vo. viii+108 pp. Cheam : Published by Author. 1936. 3s. 6d. cloth, 2s. 6d. paper.

In 1801 Cheam had 616 inhabitants and Sutton 579. To-day there are over 18,000 in Cheam and almost 28,000 in Sutton. Such growth can only be achieved by the destruction of almost all personal, historical and natural ties with the past. Memory of the "worthies," the substance of their palaces, houses and workplaces and the natural unfettered country or the neat cultivation at their doors have all gone or are fast going, while Mr. Marshall records their history too late, alas, to preserve much more than memories ; but Mr. Marshall has lived in or near Cheam since the days when there were only between two and three thousand people there, so his memory can cover a long enough period for him to have seen almost the whole deluge and to compare the quality of what was with the morass of second-rate lives and thoughts and works that now compose the modern London dormitory.

This cynicism is the reviewer's preface, not Mr. Marshall's, for he is too loyal to his home and too good an historian to waste his time or stir up enmities by grumbling. His record is unusually good because Mr. Marshall has, as it were, a leg in both past and present. The evident delight and understanding with which he writes about the old buildings and earlier inhabitants, the great Lumley family of West Cheam Manor, "Dr. Syntax," Sydney Smith and Kitty Pybus, and many more, is balanced by the completeness of his references to modern affairs such as railways and factories and the "present state." He is not one of those who thinks that history died with Queen Anne or architecture with Adam. The occasional sparkle of a very mannerly but polemical outburst humanises the record and his opinions on the unfair incidence of rates for poor people and what damage people acting "for some reason that the author has never been able to discover" can do to a unified war memorial scheme give a pleasant picture of Mr. Marshall as a person whose stake is deep in this particular territory. It is a pity that there are not more local historians with his ability, but the qualifications are rare. This is one of the best histories of its type, the only fault is unhappily common to its type. As a book it is so drearily bound and printed that the persuasive quality of a well-presented volume is lost entirely. The illustrations are well chosen and there are several plans of buildings and a map of the district showing the geological formations.

## POLYTECHNIC PACHYDERMS

THE DOUBLE ELEPHANT. Volume 2, number 3. *The Polytechnic Architectural Society.* 8vo. 31 pp. 3d.

Elephants are definitely in : first *Babar* in the nursery and now *The Double Elephant* from the Architectural Society of the Regent Street Polytechnic. This is a production which has now completed its second volume and it is full of good stuff.

Volume 2, number 3, of which this brief report is a close-up, has a nice parody of Corbusier : Oxford and Cambridge universities each contained in a single cruciform block of seventy stories ; some delicious pieces of pure poppycock in

*Polyhoo and Year by Year* : a linocut of Port Haliguen by Philip Page and a ditty after Sir Philip Sidney :

*My true-love does my work and I do his . . .*  
In fact—Twelve : Maximum mark obtainable out of a possible ten (see "A Complete Guide" in the same number).

One might almost say (if it wasn't a chestnut) that even if the editors are not yet pillars of the R.I.B.A. they are more than a score of excellent columns . . . etc., etc. But this would never get further than their waste paper baskets : and elephants never forget.

J. H. L.

## Review of Periodicals

*Attempt is made in this review to refer to the more important articles in all the journals received by the Library. None of the journals mentioned are in the Loan Library, but the Librarian will be pleased to give information about prices and where each journal can be obtained. Members can have photostat copies of particular articles made at their own cost on application to the Librarian.*

## SCHOOLS

ARCHITECT AND BUILDING NEWS. 1937. 12 February.  
P. 209.

The Jean Jaurès School, S. Gervais, Paris, by Félix Dumail.  
DER BAUMEISTER. 1937. February. P. 66.  
School in Wiessee, by Martin Mendler.

## MUSEUMS AND EXHIBITIONS

THE KENTIKU SEKAI (TOKIO). 1936. 12 December. P. 16.  
Photograph Gallery, by Kozōsya.

BYGGMÄSTAREN (STOCKHOLM). 1937. No. 2. P. 17.  
Picture Gallery at Falun, by Hakan Ahlberg.

## CIVIC

ARCHITEKTURA I BUDOWNICTWO (WARSAW). 1935. No. 3-4.  
Pilsudski Place, Warsaw. Competition entries.

## OFFICES

ARCHITECTS JOURNAL. 1937. 4 February. P. 223.  
Pearl Assurance Building, Bournemouth, by McGrath and Goodesmith [A.A.]. Steel-framed structure. Facing material, terra cotta.

BAUGILDE (BERLIN). 1936. No. 4. February. P. 113.  
Fire insurance offices in Berlin by Meebes and Emmerich.

ARCHITECTURAL FORUM (NEW JERSEY). 1937. February.  
P. 119.

Office for Western Union Telegraph Co., by Henry Dreyfuss.  
L'ARCHITECTURE (PARIS). 1937. 15 January. P. 3.  
Government Offices, Algiers, by Jacques Guianchain.

BUILDING (SYDNEY). 1936. 12 December. P. 36c.  
Rural Bank of New South Wales, by F. W. Turner. Full illustrated descriptions of internal finishings are given.

MODERNE BAUFORMEN (STUTTGART). 1937. February.  
P. 104.

An interesting alteration to an existing office building, by Umbau und Erweiterung.

## SHOPS

ARCHITECTS JOURNAL. 1937. 4 February. P. 237.  
Article on shop types, illustrating planning of fittings, etc.

ARCHITECTURAL RECORD (NEW YORK). 1937. January.  
"Building Type Study No. 1." Retail Stores, Speciality

Shops, Showrooms and Restaurants. Each subject fully dealt with under such headings as "Principles of Planning," "Sizes of Fixtures and Equipment Layout," "Structural Problems," etc., etc. This section, which is very well illustrated and which is to be followed by others, forms a useful reference.

MODERNE BAUFORMEN (STUTTGART). 1937. February.  
P. 107.  
Advertising centre for Berlin.

## TRANSPORT

TOWN PLANNING REVIEW. 1937. February. P. 121.  
"The Railway Plan as a Component of the Regional Plan," article based on a paper by R. V. Hughes.

ARCHITECTURAL FORUM (NEW JERSEY). 1937. February.  
P. 86.  
Planning technique for service stations. A useful reference.

## HOSPITALS

THE KENTIKU SEKAI (TOKIO). 1936. 12 December. P. 4.  
Nippon Red Cross Hospital, Tokio, by S. Kigo.

TERES FORMA. 1937. No. 1. P. 15.  
Nurses' Home in Budapest, by Molnár & Fischer.

ARCHITETTURA (MILAN). 1936. December. P. 577.  
Women's Marine Colony at Tirrenia, near Pisa. An extensive maternity welfare and training centre run on communal lines.

L'ARCHITECTURE (PARIS). 1937. 15 January. P. 16.  
Beni-Messens Orphanage, near Algiers, by Seiller and Lathuillière.

## SPORTS BUILDINGS

DE 8 EN OPOBOWU. 1937. No. 2. 30 January.  
The proposed Bosch Park, Amsterdam. A large recreational and sport centre to contain racecourse, boating lakes, open-air theatre, etc.

L'ARCHITECTURE D'AUJOURD'HUI (BOULOGNE). 1937.  
January. P. 1.  
Mountain hotel and chalet-refuge, for Paris Ski-Club. Illustrated and detailed report on competition designs.  
Article on high mountain-side structures, by Paul Chevalier.

LA CONSTRUCTION MODERNE (PARIS). 1937. 7 February.  
P. 30d.

Designs for a large Sports Centre, including two swimming baths, an assembly hall, gymnasium, etc., by M. Paul Binet.

## STUDIOS

ARCHITECT AND BUILDING NEWS. 1937. 15 January.  
P. 82.

A.V.R.O. Broadcasting Studios, Hilversum, by Merkelsbach and Karsten.

## RELIGIOUS

TRANSACTIONS OF THE ST. PAUL'S ECCLESIOLOGICAL SOCIETY. Vol. X, Part 3.

"The Treatment of Reredoses." Paper read before the Society by Professor A. E. Richardson, A.R.A. [F.], 29 November 1933.

BUILDING. 1937. February. P. 52.  
St. Monica's Church, Bootle, by F. X. Vellarde [F.]

## DOMESTIC

ARCHITECT AND BUILDING NEWS. 1937. 12 February.  
P. 203.

Houses at Rutland Gate, S.W., by Sir John Burnet, Tait and Lorne [FF.].

ARCHITECT AND BUILDING NEWS. 1937. 12 February.  
P. 211.

Lordship housing estate, Stoke Newington, by Howes and Jackman [A.I.].

L'ARCHITECTURE D'AUJOURD'HUI (BOULOGNE). 1937.  
January. P. 41.

Private hotel at Ban-Saint-Martin, by O. Zollinger.  
P. 65. A Japanese house, by Bruno Taut.

ARCHITECTURAL REVIEW. 1937. February. P. 60.

ARCHITECT AND BUILDING NEWS. 1937. 5 February. P. 174.  
Reinforced concrete bungalows at Whipsnade, by Lubetkin and Tecton.

BOUWKUNDIG WEEKBLAD ARCHITECTURA (AMSTERDAM).  
1937. No. 5. January. P. 45.

Recent work by G. Rietveld in Utrecht and The Hague.  
Some excellent modern domestic work.

DER BAUMEISTER. 1937. February. P. 37.

Housing settlement in Augsburg, by Baurat Freyberger.

BYGGE KUNST (OSLO). 1937. January. P. 15.

Timber house at Orkanger, by H. Semmelman.

## MATERIALS

BUILDING. 1937. February. P. 75.  
Jointing and pointing brickwork. Comparative costs, by R. V. Boughton, A.I.Struct.E.

THE NATIONAL BUILDER. 1937. February. P. 237.  
"Developments in Materials—II": Concrete finishings, by C. C. Handisyde [A.].

ARCHITECTURAL FORUM (NEW JERSEY). 1937. February.  
P. 147.

"Plastics in Architecture." A review of the properties and present uses in building of synthetic resins.

## EQUIPMENT

ARCHITECTURAL RECORD (NEW YORK). 1937. January.  
P. 41.

Sanitary equipment; news and research, including a pre-fabricated bathroom designed by Buckminster Fuller, for mass production.

AMERICAN ARCHITECT AND ARCHITECTURE (NEW YORK).  
1937. January.

Unit Planning No. 1. Closets. A detailed analysis of cupboard planning problems. The article is well illustrated with drawings showing cupboard forms, together with the dimensions of many articles which dictate them.

## BIOGRAPHICAL

PENCIL POINTS (NEW YORK). 1937. January. P. 3.  
"Norman Bel Geddes." The man and his work in spheres of theatrical, industrial and architectural design, by Kenneth Reid.

## TOWN PLANNING

ARCHITECTURAL FORUM (NEW JERSEY). 1937. February.  
P. 126.

"A Technique for Planning Complete Communities." Part 2. Article by Albert Mayer. The planning of a suburban resettlement town.

ARCHITECTURAL RECORD (NEW YORK). 1937. January.  
P. 11.

"A Method for Private Enterprise to Rebuild Cities." Article by C. A. Perry.

MODERNE BAUFORMEN (STUTTGART). 1937. February.  
P. 69.

The planning and planting of gardens (II). This article has special reference to town planning development of hillsides and the selection of trees.

TOWN PLANNING REVIEW. 1937. February. P. 79.  
"Site Planning: As exemplified at New Easwick." Article by Barry Parker [F.]

ARCHITETTURA (MILAN). 1936. December. P. 624.  
Zoning plan for the town of Imperia.

## GENERAL

ARCHITECT AND BUILDING NEWS. 1937. 12 February.  
P. 199.

"Staircases and Handrails." Special article by T. Ritchie [A.].

BUILDING. 1937. February. P. 62.  
"The Architecture of Helsingfors." Illustrated article by Egil Nielin.

ARCHITECTURAL ASSOCIATION JOURNAL. 1937. February.  
P. 291.  
"On the Philosophy of Modernism: A Criticism." Paper by Hope Baggenal [A.].

ARCHITECTS JOURNAL. 1937. 4 February. P. 242.  
Reinforced concrete bandstand at Whitehaven, by J. A. Dempster [F.]

PENCIL POINTS (NEW YORK). 1937. January. P. 33.  
"The Architectural School. How Can it Prepare Men for Actual Practice." Article by Ellis F. Lawrence.

## Accessions to the Library

1936-1937-IV

Lists of all books, pamphlets, drawings and photographs presented to, or purchased by, the Library are published periodically. It is suggested that members who wish to be in close touch with the development of the Library should make a point of retaining these lists for reference.

Any notes which appear in the lists are published without prejudice to a further and more detailed criticism.

*Books presented by publisher for review marked*

*Books purchased marked*

\**Books of which there is at least one copy in the Loan Library.*

### ARCHITECTURE SOCIETIES

Year-book :

HAMPSHIRE AND ISLE OF WIGHT ARCHITECTURAL ASSOCIATION  
THEORY

LEWIS (WYNDHAM)

The Caliph's design. Architects! Where is your vortex?  
8½". 71 pp. Lond.: *The Egoist*. 1919. (15s., orig. 3s.) P.

CLOSS (HANNAH P.)

Art & life.

10". xix + 138 pp. + lix pls. (backed). Oxford:  
Blackwell. 1936. 15s. R.

PRESERVATION

SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS  
Quarterly report. Vol. i, No. 1 (Jan.).

1937. R.

HISTORY

MARTIN (FRANZ)

Salzburg. (Alte kunst in Österreich series. Vienna: Kunsthistorischen Institut des Bundesdenkmalamtes, ed.)  
10½". xxxi pp. + 124 pls. (backed). Vienna, &c.: Benno Filser. 1928. (2s.) P.

JANTZEN (HANS)

Das Niederländische architekturbild.  
10¼". (12) + 188 pp. + pls. Leipzig: Klinkhardt & Biermann. 1910. (15s.) P.

SCHMIDT (C. A.), editor

Schweizer holzbau.

11". 121 pp. + pls. Zürich & Leipzig: Orell Füssli. [1936.] (£1 1s.) P.

HARVEY (WILLIAM and J. H.)

Master Hugh Herland, chief carpenter to King Richard II.  
extract and typescript. 1936.  
*Presented by the Authors.*

PINDER (W.)

Deutscher barock.

1929. (4s.) P. To Loan Library.

SEDLMAIR (HANS)

Fischer von Erlach der ältere.

11". (iv) + 69 + (10) pp. + 88 pls. Munich: R. Piper. 1925. (10s.) P.

GRIMSDITCH (BRUNO)

Johann Lucas von Hildebrandt. (Austria: Bundesministerium für Unterricht, ed.)

12¼". viii + 203 pp. - pls. Vienna: Oesterr. Staatsdruckerei. 1932. (£1 16s.) P.

RIEHL (HANS)

Barocke baukunst in Österreich. Ein einführung des barockstils in die Deutsche kunst. (Die Kunst dem Volke, journal, Nos. 73/74.) (Allgemeinen Vereinigung für Christliche Kunst.)

11¾". Munich. 1930. (2s. 10d.) P.

SEMETKOWSKI (WALTER VON)

Wiener barock. (Die Architektonische Auslese. P. Schmid and G. Staehelin, eds.)  
12½". xiii pp. + 32 pls. Stuttgart: W. Meyer-Ilschen. 1913. (2s.) P.

MEXICO, republic : DEPARTMENT OF EDUCATION

Three centuries [16th-18th] of Mexican colonial architecture. (Tres siglos de arquitectura colonial, half-title.) (Introd. in Spanish and English.)  
9". xv + (8) pp. + 150 pls. (backed). New York & Lond.: D. Appleton-Century. 1933. (3s. 6d. (remndd.)) P.

WEINGARTNER (JOSEF)

Der Geist des barock. (Von heiliger kunst, series. Verband der Vereine Katholischer Akademiker.)  
12½". 27 pp. + 40 pls. (backed). Augsburg: Benno Filser. 1925. (2s. 3d.) P.

PEVSNER (NIKOLAUS)

Pioneers of the modern movement, etc.  
1936. P. for Loan Library.

KULKA (HEINRICH), ed.

Adolf Loos. Das werk des architekten. (Neues bauen in der welt series, iv.)  
11½" × 8½". 45 pp. + front. + pls. (270 figs.) Vienna: Anton Schroll. 1931. (8s. 6d.) P.

LE CORBUSIER, pseud., and JEANNERET (PIERRE)

\*Le C— et P— J—. Oeuvre complète de 1910-1929. W. Boesiger and O. Stororov, eds. Text by Le C—.  
New ed. ob. sm. fo. Zürich. 1937. (£1 5s.) P.  
For Loan Library.

German first ed. 1930 in Reference Library.

CHOMEL (ANTONIN) and VERRIER (PIERRE)

Travaux d'architecture.

11½" × 8¾". var. pp. + pls. Strasburg: Edition d'Archre. &c. [193—].  
Presented through the Exhibitions Committee.

PICA (AGNOLDOMENICO)

\*Nuova architettura italiana.

sq. 8½" × 8". 412 pp. Milan: Hoepli. 1936. (17s. 6d.) R. & P.

PENCIL POINTS, journal

[Special issue.] Eliel Saarinen, master of design. (xvii, 9, Sept. 11½". Stamford, Conn. 1936. (1s. 6d.) P.

SCHMITZ (MARCEL)

L'Architecture moderne en Belgique. (Connaissance de la Belgique series.)

sq. 8¾" × 7½". 39 + (7) pp. + 64 pls. (backed). Brussels: Editions de la Connaissance. [1936.] (7s. 6d.) P.

LETTERING

GOUDY (F. W.)

The Capitals from the Trajan Column at Rome.  
10". 21 + var. pp. & pls. New York: Oxford U.P. 1936. 12s. 6d. P.

PROFESSIONAL PRACTICE

GLoucester, City of

Byelaws . . . with respect to streets and buildings etc.  
8½". Gloucester. [1927.] R.

DAVIES (B. PRICE)

\*Specification for houses. (Schedule No. 2.)

1935.  
Presented by the Author [L.]. Extra copy to Loan Library.

- BUILDING TYPES  
(CIVIL)
- ARCHITECTS' JOURNAL**  
\*Special articles : Town halls. (27 Feb.-4 June.)  
Various extracts in 1. 13". 1936. *For Loan Library.*  
Later republished in volume form :-
- COTTON (A. C.)**  
\*Town halls. (The Planning of modern buildings, No. 1.)  
12½". 78 pp. Lond. : Archl. Press. 1936. 6s. P. (2).
- MILAN : ESPOSIZIONE DELL' AERONAUTICA ITALIANA, 1934**  
Catalogo ufficiale. (Fondazione Bernocchi. Palazzo dell' Arte, Milano.)  
11½". 8¾". var. + 252 pp. + pls. Milan : Bestetti. 1934.  
*Presented through the Exhibitions Committee.*
- DU - PLAT - TAYLOR (F. M.), COLERIDGE (JOHN), and ABRAHAM (J. J.)**  
\*Cottage hospitals.  
9½". Lond. 1930. (7s. 6d., remndd.) *P. for Loan Library.*
- MINISTRY OF HEALTH**  
Local government financial statistics . . . 1934-35. Part 1.  
Poor law relief.  
pam. 9¾". Lond. : H.M.S.O. 1936. 6d. R.
- (RELIGIOUS)
- LASPEYRES (PAUL)**  
\*Die Kirchen der renaissance in Mittel-Italien.  
pfo. fo. Berlin, &c. 1882.
- BAUDOT (A. DE)**  
\*Eglises de bourgs et villages.  
2 vols. pfo. fo. Paris. 1877.  
—Both presented by Mr. Erich Mendelssohn. *To Loan Library.*
- INCORPORATED CHURCH BUILDING SOCIETY**  
\*New churches illustrated . . . 1926-1936.  
12½" x 9". 128 pp. Lond. [1936.] 3s. 6d. R. & P. (2).
- LITHABY (W. R.)**  
Westminster Abbey and the antiquities of the Coronation.  
8½". Lond. : Duckworth. 1911. (6s.) P.  
(EDUCATIONAL)
- BOARD OF EDUCATION**  
\*Educational pamphlets, No. 86 : Suggestions for the planning of new buildings for secondary schools.  
7½". Lond. : H.M.S.O. 1931. 1s. 6d. P. *for Loan Library.*
- (DOMESTIC)
- DEPARTMENT OF SCIENTIFIC AND INDUSTRIAL RESEARCH : BUILDING RESEARCH STATION LIBRARY**  
Health and comfort in housing. Lists Nos. 1-3. [Heat and ventilation.] (Bibliography No. 39-1-3.)  
3 pams. dupl. typescript. Garston. 1936.  
*Presented by Mr. P. J. Waldram [F.]*
- HODGES (D. M.)**  
The Design of the English house 1700 to the present day. (Thesis for Final Examination, Dec.)  
typescript + ink D. 13". 1936. *Presented by the Author.*
- L.C.C.**  
\*Working-class housing on the Continent, etc. By L. Silkin.  
1936. 1s. P. *For Loan Library.*
- MINISTRY OF HEALTH**  
Housing, England. Abatement of overcrowding.—The Housing Act, 1935 (Operation of overcrowding provisions) Order (No. 4), 1936, etc. (Statutory Rules and Orders, 1936. No. 1335.)  
leaflet. 9¾". Lond. : H.M.S.O. 1936. 1d. R.  
[Housing.] (Circular 1591.)  
pam. 9¾". Lond. : H.M.S.O. 1937. 1d. R.  
Housing Act 1936. Tables of comparison . . . [with] earlier Acts.  
pam. 9¾". Lond. : H.M.S.O. 1936. 6d. R.
- Housing. House production, slum clearance, etc. . . . Position at 30 September 1936.  
1936. 4d. R.
- BRITISH BOARD OF FILM CENSORS**  
Carlisle House, Carlisle Street, Soho, London. (By J. B. W.)  
31 pp. Lond. [193—.] R.
- INTERIORS, FITTINGS
- PAGANO (GIUSEPPE)**  
\*Tecnica dell' abitazione.  
sq. 8½" x 8". 153 pp. Milan : Hoepli. 1936. (8s.) R. & P.
- ALLIED ARTS AND ARCHAEOLOGY
- BOARD OF EDUCATION**  
Report of the Committee on Advanced Art Education in London.  
pam. 9¾". Lond. : H.M.S.O. 1936. 9d. R.
- WILLIAMS-ELLIS (AMABEL) and FISHER (F. J.)**  
A History of English life. Political and social. Illus. and statistics by Wilma Hickson.  
7½". 4 'vols.' in 1, pagged separately. Lond. : Methuen. 1936. 8s. 6d. P.
- BASSLER (R. S.)**  
Concretions—freaks in stone.  
pam. 9¾". Washington : Smithsonian Institution. 1936. R.
- TRENDALL (A. D.)**  
Paestan pottery, etc. (British School at Rome.)  
10½". xiv + 141 + () pp. + xxxvi pls.  
Lond. : Macmillan. 1936. R. 1936. 4d. R.
- BRITISH SCHOOL OF EGYPTIAN ARCHAEOLOGY**  
Syro-Egypt. (To replace Ancient Egypt and the East, which lapsed Dec. 1935.) (Half-yearly.) 1. Notes on discoveries.  
1937. 4s. p.a. R.
- BUILDING SCIENCE
- JAGGARD (W. R.) and DRURY (F. E.)**  
\*Architectural building construction.  
2nd ed. By F. E. Drury.  
Vol. ii [replacing vol. ii, pt. 1]. 8½". Cambridge : U.P. 1936. 12s. 6d. P. (2).  
Vol. iii [replacing ii, pt. 2] and vol. i in preparation.
- HOBGEN (LANCELOT)**  
\*Mathematics for the million. A popular self-educator. Illus. by J. F. Horrabin.  
Reprint. 8¾". 647 pp. Lond. : Geo. Allen. 1936. 12s. 6d. P. *To Loan Library.*
- BUILDING PRACTICE AND INDUSTRY
- INCORPORATED CLERKS OF WORKS ASSOCIATION OF GREAT BRITAIN**  
Year book. 1936-37 edition.  
[1936.] R.
- NATIONAL JOINT COUNCIL FOR THE BUILDING INDUSTRY**  
Gradings, re-gradings, and differential margin alteration. (14 Jan.)  
leaflet. 13½". Lond. 1937. R.
- MATERIALS
- BRITISH STANDARD INSTITUTION**  
B.S.S. 261 . . . for ready mixed paints (oil gloss) : Nos. 261-2. 277-8, 293-5, 371. (Forming eight of a series . . . for paints, etc.)  
Revised ed. 1936. 3s. 6d. R.
- JORDAN (L. A.) and WHITBY (L.)**  
\*The Preservation of iron and steel by means of paint. (Research Association of British Paint, Colour and Varnish Mfrs. Sixteenth bulletin.—Paint Research Station.)  
pam. 8½". Teddington. [193—.] 2s. 6d. R (2).
- CONSTRUCTION
- BAKER (J. F.)**  
Axial loads and torsion in steel beams. (Int. Assn. for Bridge

and Structural Engineering. Second Congress, Berlin 1936.—Reprinted from preliminary publication.)

pam. 9½". Berlin: W. Ernst. 1936.  
A New method for the design of steel building frames. (Int. Asn. for Bridge and Structural Engineering.—Reprinted from Publications, iv.)

pam. 9½". Zürich. 1936.  
—Presented by the Author, Prof. Baker, D.Sc., of Bristol University.

#### SANITARY SCIENCE AND EQUIPMENT

REID (GEORGE)  
Reid's Practical sanitation.

23rd ed. By J. J. Buchan.  
7½". xi + 332 pp. + (3) pls. Lond.: C. Griffin. 1937. 7s. 6d. P.

#### BRITISH STANDARD INSTITUTION

B.S.S. 699 . . . for copper cylinders for domestic purposes, etc.  
1936. 2s. R.

#### TOPOGRAPHY

WARREN (W. T.)

Guide to Winchester.  
[New ed.] By F. Warren.  
6½". Winchester: Warren & Son. 1932. 1s. 6d. P.

#### TIETZE (HANS)

Wien. (Berühmte kunststätten series, 67.)  
7½". viii + 327 pp. Leipzig: Seemann. 1928. (5s. 6d.) P.

#### TOWN AND COUNTRY PLANNING AND GARDENS WESTMINSTER, City of

Town planning in Westminster. A historical sketch by the City Librarian (R. B. Wood).

pam. 10" x 8". [Lond. 1936.] R.

#### KUCK (L. E.)

One hundred Kyoto gardens.  
8". xv + 149 pp. + pls. (some coloured and mounted  
+ folding plan + map (in pocket). Lond.: Kegan Paul;  
Kobe: Thompson. [1933 or -36]. 6s. P.

#### CORNISH (VAUGHAN)

The Preservation of our scenery. Essays and addresses.  
8½". xiii + 91 pp. + 12 pls. Cambridge:  
U.P. 1937. 7s. 6d. P.

#### NATIONAL TRUST

Freehold, &c. properties; Report.  
Presented by Mrs. Bache (a misprint) should have read Beach.

## Correspondence

#### BUILDING REGULATIONS

*I New Court,  
Temple, E.C.4.  
26.1.37.*

To the Editor, JOURNAL R.I.B.A.

SIR,—A large firm of contractors have drawn my attention to a pamphlet just published by the L.C.C. This pamphlet contains provisions which the L.C.C. propose to embody in the London Building Act; the provisions appear to embrace every use of structural timber in buildings.

In the case of any building operation in London, whether a new building or an alteration, an architect has as a matter of course to be acquainted with and to make his work conform to the requirements of:—

1. The Town and Country Planning Act.
  2. The London Building Act.
  3. The Metropolitan Water Board.
  4. Sanitary Regulations, etc., of the Borough Council.
  5. The District Surveyor.
- And if his building is of any size and importance:—
6. The Means of Escape Dept., L.C.C.
  7. Probably the Public Control Department.

I need not enlarge on the additional difficulties which will be created by an enlargement of the Building Act. The architect will be so surrounded by regulations that most of his time will be taken up in endeavouring to understand what they mean, the expense of building will continue to increase, and consequently the number of buildings erected grow smaller, and employment grow less.

No one wishes for shoddy building, but by reason of his training and practice the ordinary architect is not without knowledge in the use or misuse of materials. Surely the intention of the L.C.C. would be adequately served by leaving such matters to the determination of those within whose province such matters properly lie, and who have practical as well as theoretical knowledge of building.

I suggest that the matter is of sufficient importance for the R.I.B.A. to take up with the L.C.C.

Yours, etc.,  
AUSTIN BLOMFIELD [A.]

#### R.I.B.A. PARTY

85 Earlham Grove,  
Forest Gate, E.7.  
10.2.37.

To the Editor, JOURNAL R.I.B.A.

DEAR SIR,—As one of the many who were fortunate to be at the R.I.B.A. Social on 8 February I would like to express my appreciation and thanks to the Social Committee for promoting such an enjoyable evening.

Apart from the very good time everybody seemed to be having, the "setting" for the function was ideal. Mr. Grey Wronski's "Institute of Learning" was obviously so designed as to make it possible to transform this Institute into the most exclusive club in London.

Such an evening not only makes one feel very proud to be a member of the profession but inspires one to turn once again to the drawing board to create better things.

I am, Sir,  
Yours faithfully,  
S. B. WARSTON [Student]

## ATTENDANCES AT THE ANNUAL DINNER

In addition to His Grace the Lord Archbishop of Canterbury, and the Right Hon. the Earl of Bessborough and the Hon. Vincent Massey (High Commissioner for the Dominion of Canada), who both spoke, the following people attended the Annual Dinner on Friday, 5 February, at which the President (Mr. Percy E. Thomas, O.B.E.) presided:—

Professor Patrick Abercrombie, M.A.Livpl., M.T.P.I.; Mrs. Patrick Abercrombie; Professor S. D. Adshead, M.A.Livpl., Hon.M.Arch.Livpl.; Mrs. S. D. Adshead; Miss Louise Aldred; Mr. Henry W. Allardyce; Mr. Councillor R. Stiles Allen, J.P. (Mayor of St. Marylebone); Mr. R. Y. Ames; Mr. W. H. Ansell, M.C.; *Architects' Journal*; Dr. H. M. Armstrong; Mr. Henry V. Ashley (Chairman of the Practice Standing Committee, R.I.B.A.); Mrs. Henry V. Ashley; Mr. H. W. Aston; Mr. E. H. W. Atkinson (representing the *Liverpool Post*); Mr. Robert Atkinson, Hon.M.Arch.Livpl.

Mr. Victor Bain; Mrs. Victor Bain; Mr. F. G. Baker (Chief Clerk, R.I.B.A.); Mr. Gerald Barry; Mrs. Gerald Barry; Mr. F. J. Bastable; Mr. A. E. Batzer; Mrs. A. E. Batzer; Mr. Hubert Bennett; Mr. T. P. Bennett; Mr. A. Strachan Bennion; Mr. Stuart Bentley; Mr. Samuel Beverley; Mr. Ernest C. Bewlay; Mrs. Ernest C. Bewlay; Mr. Eric L. Bird (Technical Editor and Secretary, Public Relations Committee, R.I.B.A.); Mrs. Eric L. Bird; Mr. Hugo R. Bird; Mr. Percival C. Blow (Hon. Secretary, Essex, Cambridge and Hertfordshire Society of Architects); Mrs. Percival C. Blow; Mrs. James Bone; Mr. T. A. Darcy Braddell (Chairman of the Board of Architectural Education, R.I.B.A.); Mrs. T. A. Darcy Braddell; Mr. H. Chalton Bradshaw, C.B.E., M.Arch. (Secretary of the Royal Fine Art Commission); Mr. Walter Brand; Mr. G. Harold Braund; Mr. A. G. Bray; Mr. George H. Bray; Mr. Leonard Brown, F.S.I.; Mr. R. B. Brown, F.S.I.; Mr. H. B. Bryant (Secretary, Building Industries National Council); Mr. F. J. Buckland, B.A.Cantab.; Mr. Herbert T. Buckland; Mr. L. H. Bucknell (President of the Architectural Association); *The Builder*; Mr. Vincent Burr; Mrs. Vincent Burr.

Lieut.-Colonel H. P. L. Cart de Lafontaine, O.B.E., T.D., S.A.D.G.; Mr. Edward J. Carter, B.A.Cantab. (Librarian and Editor, R.I.B.A.); Mrs. Edward J. Carter; Mr. A. N. Cathcart; Mrs. A. N. Cathcart; *Central News*; Mr. Walter Henderson Cleland; Dr. J. D. Cockcroft, M.A., F.R.S.; Mr. W. H. Collin, O.B.E.; Mr. J. Compton, M.A.; Mr. A. P. Constantine; Mr. H. Courtenay Constantine; Mr. Wilbraham V. Cooper; Mr. Richard Coppock (Secretary, National Federation of Building Trades Operatives); Mr. Romilly B. Craze; Mr. B. F. Crosfield; Mr. Kenneth M. B. Cross, M.A.Cantab.; Mr. Alderman Ewart G. Culpin, M.T.P.I. (Vice-Chairman of the London County Council); Mr. Graham Cunningham, LL.B.; Mr. W. T. Curtis.

*Daily Telegraph*; Mr. Darling; Mr. W. R. Davidge, F.S.I., A.M.Inst.C.E., M.T.P.I.; Mrs. W. R. Davidge; The Rt. Hon. Viscount Dawson of Penn, P.C., G.C.V.O., K.C.B., K.C.M.G., M.D. (President of the Royal College of Physicians); Mr. H. H. Dawson; Mr. G. Dean; Mr. Dennis W. Douthwaite (Under-Treasurer of Gray's Inn); Sir Patrick Duff, K.C.B., C.V.O., J.P. (Secretary, H.M. Office of Works).

Mr. H. L. Eason, C.B., C.M.G., M.D., M.S., F.R.C.S. (Vice-Chancellor of the University of London); Mr. J. Murray Easton; Mr. C. Ernest Elcock; Mrs. C. Ernest Elcock; Mr. J. H. Elder-Duncan (representing *The Architect and Building News*); Mr. Joseph Emberton; Mrs. Joseph Emberton; Sir Arthur Evans, D.Litt., M.A., F.R.S., F.S.A. [Hon. A.]; Major Philip Evans; Mr. R. G. Eves, A.R.A.; *Exchange Telegraph Co., Ltd.*

Mr. Horace C. N. Farquharson; Mrs. Horace C. N. Farquharson; Mr. B. E. Fellowes; Mrs. B. E. Fellowes; Dr. James Ferguson; Mr. Ewart W. Fisher; Mrs. Ewart W. Fisher; Sir

Banister (Flight) Fletcher, M.Arch., F.S.A., F.S.I. (Past President, R.I.B.A.); Lady Fletcher; Mr. Henry M. Fletcher, M.A.Cantab. (Hon. Secretary, R.I.B.A.); Mrs. Henry M. Fletcher; Mr. R. W. Foot, O.B.E., M.C.; Mrs. R. W. Foot; Mr. W. H. Forsdyke (Vice-President of the Institute of Builders); Mr. E. J. Forsdyke, M.A., F.S.A. (Director of the British Museum); Mr. J. H. Forshaw, M.C., M.A., B.Arch.Livpl., A.M.T.P.I.; Mrs. J. H. Forshaw; Mr. J. Leighton Fouracre; Mrs. Philip Frossard; Mr. Stanley J. Funnell.

Mr. J. C. Gammon; Sir George H. Gater, C.M.G., D.S.O., M.A. (Clerk to the London County Council); Mr. John Gedge; Sir Alexander Gibb, G.B.E., C.B., F.R.S. (President of the Institution of Civil Engineers); Mr. W. H. Gillings; Mr. Paul Golmick; Mr. H. S. Goodhart-Rendel; Mr. L. Gordon; Mr. A. W. Green, J.P.; Mr. W. Curtis Green, R.A.; Mrs. W. Curtis Green; Mr. R. Greenhalgh (Editor, *Building*); Lieut.-Colonel R. F. Gutteridge, T.D. (President, Hampshire and Isle of Wight Architectural Association); Mrs. R. F. Gutteridge.

Mr. E. Stanley Hall, M.A.Oxon. (Vice-President, R.I.B.A.); Mr. Stanley Hamp (Vice-President, R.I.B.A.); Miss Hamp; Mr. Harvey; Mrs. Harvey; Mr. Henry Hawkins; Mrs. Henry Hawkins; Mr. Everard Haynes, B.A.Oxon. (Secretary, Board of Architectural Education, R.I.B.A.); Mrs. Everard Haynes; Mr. Eric Heffer; Miss Hicks; Mr. George Hicks, M.F. (President, National Federation of Building Trades Operatives); Mr. Charles H. Holden, Hon.Litt.D.Mancr. (Vice-President, R.I.B.A.); Mr. R. M. Holland-Martin, C.B., F.S.A. [Hon. A.] (President of the Architecture Club); Lieut.-Colonel P. A. Hopkins, O.B.E. (Hon. Treasurer, R.I.B.A.); Mrs. P. A. Hopkins; Mr. J. S. Hunter; Mr. W. H. Hutton, M.C., F.S.I.

Mr. Eric R. Jarrett (Editor, *Architectural Association Journal*); Mr. C. E. Jarvis; Mr. Reginald Johnston; Mr. Francis Jones; Mrs. Francis Jones; Mr. W. J. Jordan, J.P. (High Commissioner for the Dominion of New Zealand); Mr. P. H. Jowett, A.R.C.A. (Principal of the Royal College of Art).

Mr. Sydney A. Kelly, F.S.I.; Mrs. Sydney A. Kelly; Mr. A. W. Kenyon; Mrs. A. W. Kenyon; Mr. A. B. Knapp-Fisher, Hon.A.R.C.A.; Mrs. A. B. Knapp-Fisher; Mr. Harold Knight, A.R.A.

Mr. W. R. M. Lamb, C.V.O., M.A. (Secretary of the Royal Academy of Arts); Mr. Felix J. Lander; Mrs. A. Lawton; Mr. T. A. Lawton; Mrs. T. A. Lawton; Mr. Robert Lloyd; Mr. Reginald W. Lone, P.A.S.I.; Mr. David Longden; Mr. Longden, Jnr.; Mr. W. F. B. Lovett, B.A.Hons.Lond., A.M.T.P.I.

Sir Ian MacAlister, M.A.Oxon. (Secretary, R.I.B.A.); Lady MacAlister; Sir Malcolm MacAlpine; Mr. Adrian McKenna (Master of the Worshipful Company of Drapers); Mr. Wm. Hector MacKenzie; Mr. Lawrence Mancha-Bennett; *Manchester Guardian*; Mr. J. B. Manson (Director of the Tate Gallery); Mr. G. E. Marfell, B.A.Oxon (Secretary, Exhibition Committee, R.I.B.A.); Mrs. G. E. Marfell; Mr. Cecil Masey; Mrs. Cecil Masey; Mr. C. J. Masey; Mr. Malc. W. Matts; Mrs. Malc. W. Matts; Mr. E. Meredith; Mrs. G. E. Meredith; Mr. Albert D. Millar; Sir William F. V. M. Milner, Bt., M.A.Oxon, F.S.A.; Mr. Anthony Minoprio, M.A., B.Arch.; Mrs. Anthony Minoprio; Mr. R. J. Hugh Minty; *Morning Post*; Mr. W. J. Mountain; Mrs. W. J. Mountain; Major W. H. Morgan, D.S.O.; Mr. John Murray.

Mr. Alec H. Nash; *National Builder*; *News Chronicle*.  
Major Henry Oliver, T.D.; Mr. Harold Overnell.

The Hon. Humphrey Pakington (Chairman of the Art Standing Committee, R.I.B.A.); Mrs. Humphrey Pakington; Mr. P. Evans Palmer; Mr. Pearson; Sir Henry Pelham, K.C.B. (Permanent Secretary of the Board of Education); Mr. Alderman H. E. Pitt, J.P. (President of the National Federation of Building

Trades Employers) ; Mr. W. T. Plume [Hon. A.] (Editor, *The Builder*) ; Press Association ; Mr. S. P. Purkiss-Ginn (President of the Institute of Builders).

Mr. L. T. Rackham ; Mr. Stanley C. Ramsey ; Mrs. Stanley C. Ramsey ; Mr. Leslie Raymond ; Mr. A. L. Roberts (Hon. Secretary, Hampshire and Isle of Wight Architectural Association) ; Mrs. A. L. Roberts ; Mr. Howard M. Robertson, M.C., S.A.D.G. ; Mr. Cecil Rowntree.

Mr. Ingallton Sanders (Vice-President, R.I.B.A., Chairman of the Allied Societies Conference) ; Mrs. Ingallton Sanders ; Mr. Eric H. Savill, M.C. ; Mr. Evelyn C. Shaw, C.V.O., Hon.LLD. [Hon. A.] (Hon. General Secretary of the British School at Rome) ; Lieutenant-Colonel Sir Francis C. Shelmerdine, C.I.E., O.B.E. (Director of Civil Aviation) ; Major Leslie Shingleton, O.B.E. (President of the London Master Builders' Association) ; Mrs. W. E. Simnett ; Mr. Nevil Smart, C.M.G., O.B.E. ; Mr. Edwin Smith, P.A.S.I. ; Major R. A. B. Smith, M.C. ; The Rt. Hon. Lord Snell, C.B.E., LL.D., J.P. (Chairman of the London County Council) ; Mr. A. Saxon Snell (President, Berks, Bucks and Oxon Architectural Association) ; Mr. Chas. G. Soutar (President of the Royal Incorporation of Architects in Scotland) ; Mr. Hugh G. C. Spencely, B.Arch. ; Mrs. Hugh G. C. Spencely ; Mr. C. D. Spragg (Assistant Secretary, R.I.B.A.) ; Sir Josiah Stamp, G.C.B., G.B.E. : Lieutenant-Colonel The Right Hon. the Earl Stanhope, P.C., K.G., D.S.O., M.C., D.L. (First Commissioner of Works) ; Mr. W. P. Steel (Assistant Librarian, R.I.B.A.) ; Captain John Stevenson (Secretary of the Incorporated Society of Auctioneers and Landed Property Agents) ; Sir Campbell Stuart, K.B.E. ; Miss Barbara Sullivan ; Mr. L. Sylvester Sullivan ; Mr. Frederick Sutcliffe ; Mrs. Frederick Sutcliffe ; Mr. John Swarbrick ; Mr. Cyril Sweet, F.S.I.

Mr. Thos. S. Tait ; Mrs. Thos. S. Tait ; Mr. Michael Tapper, M.C. ; Mrs. Michael Tapper ; Mr. Sydney Tatchell (President of the Building Industries National Council and Chairman of the Architects' Registration Council of the United Kingdom) ; Mr. J. C. Amory Teather (President, Sheffield, South Yorkshire and District Society of Architects and Surveyors) ; Mrs. J. C. Amory Teather ; Mr. John M. Theobald (President of the Chartered Surveyors' Institution) ; Sir A. Brumwell Thomas ; Miss Thomas ; Mrs. Percy E. Thomas ; Sir Arnold Thornely ; Lady Thornely ; *The Times* ; Mr. George Tolley ; Mrs. George Tolley ; Miss T. Tomaszek ; Mr. Geoffrey Towle ; Mr. F. E. Towndrow (Editor, *Architectural Design and Construction*) ; Mr. Grahame B. Tubbs ; Mrs. Percy Tubbs ; Mr. B. W. Turnbull.

Mr. Reginald H. Uren ; Mrs. Reginald H. Uren.

Mr. H. S. E. Vanderpant [Hon. A.].

Mr. N. S. Wainwright ; Sir Jonah Walker-Smith, M.P., M.Inst.C.E., F.S.I. [Hon. A.] (Director of the National Federation of Building Trades Employers) ; Mr. Thomas Wallis ; Mrs. Thomas Wallis ; Miss Marjory Wallis ; Mr. Basil R. Ward ; Mr. E. Berry Webber ; Mr. Herbert A. Welch ; Capt. Eric F. Wetten ; Mr. Wickes ; Mrs. Wickes ; Mr. Pembroke Wickes, C.B.E., LL.B. (Registrar of the Architects' Registration Council of the United Kingdom) ; Mrs. Pembroke Wickes ; Mr. F. E. Williams ; Mrs. F. E. Williams ; Mr. Hugh Wilson ; Mrs. Hugh Wilson ; Mr. J. S. Wilson, M.Inst.C.E. [Hon. A.] ; Mr. G. C. Winkfield ; Mrs. G. C. Winkfield ; The Rt. Hon. Lord Wolverton ; Mr. H. Myles Wright.

Mr. F. R. Yerbury [Hon. A.] (General Secretary of the Architectural Association) ; *Yorkshire Post*.

## Notes

### NEW YEAR HONOURS

Among those honoured by His Majesty in his first Honours List was Mr. George Alexander Troup, C.M.G. [F.], who was made a Knight Bachelor for public services in the Dominion of New Zealand.

### R.I.B.A. DRAMATIC SOCIETY

The first lecture arranged for this year by the R.I.B.A. Dramatic Society will be given at the R.I.B.A. on Friday, 19 March, at 8.30 p.m., by Mr. W. S. Kennedy, Chairman of the Incorporated Stage Society. Mr. Kennedy's subject will be "Illusion in the Theatre," and the lecture will be free to all who are interested.

It is hoped that during the year an interesting series of lectures dealing with various aspects of the theatre will be arranged.

### R.I.B.A. DRAMATIC SOCIETY

The next play reading will be held at Mrs. Tomlyn's house, 31 Exeter Road, Brondesbury, N.W., on 1 March, at 8 p.m. Members are asked to bring friends and to let the Secretary, C. McV. Crichton, 24 Westbourne Court, W.2, know whether

they can attend. The name of the play, which will be chosen by Mr. Kendrew, will be announced shortly.

### G.R.C.

The Card Index of the Architectural Graphic Records Committee in our Library now comprises about 11,000 references to pictures and drawings of buildings in England and Wales erected before 1830. Most of the entries refer to metropolitan buildings, but the Committee wish to make the provincial entries even more numerous. An opportunity of increase occurs by the offer of the Surrey Archaeological Society. At the Castle Arch, Guildford, this society has a card index of Surrey views, and the Hon. Secretary offers to afford facilities to anyone who would undertake to abstract the items and particulars necessary for the purpose of the A.G.R.C. The Hon. Secretary of the Records Committee, Mr. F. Herbert Mansford [F], 15 Kingsend, Ruislip, will be glad to hear from anyone in the Guildford district willing to undertake this work.

### AIRPORTS EXHIBITION : A CORRECTION

In the Editorial note in the last JOURNAL on the Airports Exhibition, it was stated that the central model of an airport was "designed . . . by a group of architect-specialists." This should have been ". . . by two members of the Committee."

## R.I.B.A. FINAL AND SPECIAL FINAL EXAMINATIONS

The R.I.B.A. Examination Board in India have arranged to hold the R.I.B.A. Final and Special Final Examinations in Bombay from 23 April to 1 May 1937. The last day for receiving applications, which should be sent to the Hon. Secretary of the R.I.B.A. Examination Board in India, 43 Apollo Street, Fort, Bombay, is 31 March.

## THE FINAL EXAMINATION

DECEMBER 1936

The Final Examination qualifying for candidature as Associate R.I.B.A. was held in London and Edinburgh from 2 to 10 December 1936.

Of the 210 candidates examined, 103 passed (38 in Part 1 only) and 107 were relegated.

The successful candidates are as follows:—

- Aitken, James Moffat.
- Appleton, Frank.
- Ardin, Arthur James.
- Barrett, William Horace.
- Barrow, Thomas James Douglas.
- Bayliff, Wilfred James.
- Beard, Philip Bernard.
- Beaumont, Harold Cameron (*Part 1 only*).
- Bellinger, Clifford (*Part 1 only*).
- Birnage, Sidney Wesley.
- Blackbell, Edgar Watson.
- Brakspear, Oswald Somers.
- Braven, Arthur Charles.
- Broadbent, Ronald (*Part 1 only*).
- Brook, Mark Heaton.
- Brown, Francis Humphrey.
- Burden, Stanley Ernest (*Part 1 only*).
- Butcher, Herbert Stanley.
- Butler, Reginald Cotterell.
- Collyer, Charles Edwin.
- Cowell, Edward William (*Part 1 only*).
- Craig, David Maxtone.
- Crompton, Richard Harper.
- Cunningham, John Joseph (*Part 1 only*).
- Deans, Ralph Willis (*Part 1 only*).
- Deas, John Henderson (*Part 1 only*).
- Denny, John Matthew.
- Donati, Edward William.
- Downie, Norman Crichton.
- Dunthorne, Philip Bayne (*Part 1 only*).
- Edwards, Percy William.
- Evans, Frank Alfred (*Part 1 only*).
- Farrow, Ernest.
- Foster, Robert Oswald (*Part 1 only*).
- Fox, Cyril Frederick.
- Fox, Richard Henry (*Part 1 only*).
- Fudge, Alan George (*Part 1 only*).
- Goodchild, Martin Josiah Herbert.
- Haddock, Harold Malley.
- Haiselden, Thomas John William (*Part 1 only*).
- Hall, Denys Matthew.
- Hawkes, Harold William Gifford.
- Hay, George.
- Hewlett, Reginald Maurice.
- Hickman, Howard Thomas (*Part 1 only*).
- Hodges, David Michael.
- Hodgson, Arthur Philip (*Part 1 only*).
- Hughes, Norman Cedric (*Part 1 only*).
- Hurry, Wilfred Roy.
- Hutchison, Robert Forbes.
- Jackson, Charles Henry.
- Jackson, Frank Gerald.
- Keeling, John William.
- Kernohan, James.
- Knight, Alexis Edward.
- Knight, Eric George.
- Lang, Reginald Bernard.
- Lee, Gordon (*Part 1 only*).
- Lindsay, George.
- Lloyd, David Edgar.
- Lock, Leonard Frederick William.
- Lock, Sidney Charles (*Part 1 only*).
- Low, Alick.
- Lyon, George William (*Part 1 only*).
- McDermott, Matthew John.
- Macintosh, Laurence Alan (*Part 1 only*).
- Mills, Edward David.
- Mitchell, Eric Walter James (*Part 1 only*).
- Mulvey, William John (*Part 1 only*).
- Neel, George Edric (*Part 1 only*).
- Newton, Alexander John.
- Owen, Goronwy.
- Parnaby, John Leslie.
- Penn, Christopher de Courcy (*Part 1 only*).
- Pinfold, Cyril George.
- Prince, Dorian Herbert Stanley (*Part 1 only*).
- Pritchard, Frederick Thomas.
- Rank, John Stephen (*Part 1 only*).
- Rixon, John Austin.

## Roy, Alan Campbell.

- Smith, David John (*Part 1 only*).
- Smith, Ernest Douglas (*Part 1 only*).
- Solomon, Clarence.
- Somerton, Geoffrey.
- Spare, Kenneth Arthur.
- Spooner, James Corking (*Part 1 only*).
- Stedman, James Spedan.
- Steel, John (*Part 1 only*).
- Steel, Reginald Charles Thomas (*Part 1 only*).
- Tadman, James Albert.
- Taylor, Joseph William.
- Thomas, Isaac Hopkin.
- Toomer, John Edwin.
- Turner, Eric Henry (*Part 1 only*).
- Ward, Guy.
- Weed, Charles Harold (*Part 1 only*).
- Whitaker, George Patrick Geoffrey.
- Whittaker, John Ascroft (*Part 1 only*).
- Whittle, James Murray (*Part 1 only*).
- Wilks, John Chapman (*Part 1 only*).
- Wonnacott, John Alfred.
- Wright, Alec Michael John.
- Young, Richard Arthur (*Part 1 only*).

## THE SPECIAL FINAL EXAMINATION

The Special Final Examination qualifying for candidature as Associate R.I.B.A. was held in London from 2 to 8 December 1936, and in Edinburgh from 2 to 10 December 1936.

Of the 48 candidates examined, 21 passed (9 in Part 1 only) and 27 were relegated.

The successful candidates are as follows:—

- Arnott, Francis John.
- Ba Chit, Maung.
- Bashforth, Arthur (*Part 1 only*).
- Black, Harry Logan (*Part 1 only*).
- Bond, Cedric Meyer (*Part 1 only*).
- Bruce, Robert Malcolm (*Part 1 only*).
- Fowler, John Stewart (*Part 1 only*).
- Garlick, Alfred (*Part 1 only*).
- Higgins, Stanley William.
- McGill, Alexander Dewar.
- McInnes, Ivor.
- Passmore, Richard Leslie.
- Pate, David McLean (*Part 1 only*).
- Pitter, Geoffrey William Knowles.
- Sheppard, Herbert Henry Berkley (*Part 1 only*).
- Sinclair, Albert Graham.
- Thomas, William Wilberforce (*Part 1 only*).
- Tolhurst, Arthur John Maurice.
- Whittam, James.
- Williams, Charles Philip.
- Wilson, Ernest Francis.

## SPECIAL EXAMINATION IN DESIGN FOR FORMER MEMBERS OF THE SOCIETY OF ARCHITECTS TO QUALIFY FOR THE ASSOCIATESHIP

The Examination was held in London from 2 to 7 December 1936.

One candidate was examined and passed. The successful candidate is as follows:—

Newell, George.

## THE EXAMINATION IN PROFESSIONAL PRACTICE FOR STUDENTS OF SCHOOLS OF ARCHITECTURE RECOGNISED FOR EXEMPTION FROM THE R.I.B.A. FINAL EXAMINATION

The Examination was held in London and Edinburgh on 8 and 10 December 1936. Of the 13 candidates examined 11 passed and 2 were relegated.

The successful candidates are as follows:—

- Campbell, Alexander Buchanan.
- Johnston, (Miss) Agnes Free-land.
- Johnston, John Brown.
- Mackay, James Campbell.
- Middleton, Colin Macaulay.
- Mitchell, (Miss) Grace Dawson.
- Muirhead, (Miss) Margaret Florence.
- Robin, James.
- Thomson, (Miss) Margaret Nairn.
- Tombazis, Emmanuel George.
- Wright, James.

## Obituaries

### LORD FERRERS [F.]

Walter Knight Shirley, eleventh Earl Ferrers and Viscount Tamworth, who died at his seat, Staunton Harold, on 2 February 1937, in his seventy-third year, was the son of the Rev. Dr. Walter Waddington Shirley, Canon of Christ Church and Regius Professor of Ecclesiastical History, Oxford.

A year after leaving Oxford, Shirley was articled to Mr. Basil Champneys, whom he first met as a small child when Champneys was building the Church of St. Peter-le-Bailey adjoining his mother's house in Oxford. In 1894 he won a medal of merit for an essay submitted for the R.I.B.A. Essay Prize.

He was a most conscientious architect, scrupulous in his dealings between client and builder, over-exacting, if anything, in his own work. His succession to the Peerage in 1912 rendered it difficult, if not impossible, to do justice to the buildings he was asked to undertake as well as to give the time necessary for the administration of his estates, and during the War he felt compelled, with great reluctance, to give up his practice almost entirely. Such work as he continued to do, however, still showed the same characteristic great thought and care.

He was a member of the Art Workers' Guild since 1902 and its Master in 1918. When in London he lost no opportunity of being present at the Guild meetings, and often said "to go to the Guild is one of the greatest pleasures I have". He always joined in the discussions there, and that he was able to do so with distinction shows the catholicity of his interests and breadth of his knowledge.

In 1913 he was elected F.S.A. and in 1922 Fellow of the R.I.B.A.

Lord Ferrers' knowledge and practical experience were not thrown away when he retired from practice. He had been on the Committee of the S.P.A.B. since 1901 and was still an hon. secretary at the time of his death, doing what work he could for the Society in his own neighbourhood and being frequently consulted by them. He served for a time on the Executive Committee of the National Trust and latterly, until his health broke down, represented that body in the Midlands. When the Central Committee for the Care of Churches was formed he became one of the original members and was actively connected with the Advisory Committees of the Dioceses both of Leicester and Derby.

The following memoir, which appeared in *The Times* of 6 February, shows admirably what manner of man he was:—

"Antiquary, architect, good landlord as he was, with an absorbing love for the home of his ancestors, Lord Ferrers was, too, a man of most profound spirituality, of a depth of faith which nothing ever seemed able to disturb. Life for him in these latter years can never have been easy; but he faced it with a steady eye, doing his duty to home and county and diocese with unfailing constancy. Family prayers were never omitted in his house. The private chapel at Staunton Harold, which he and his household most faithfully attended, was very dear to him; and it was the source of an influence for good that will be all the more enduring because of its unaffected naturalness. There, until a few weeks before the end, he read the lessons Sunday after Sunday with a grave and quiet simplicity that showed how dear and real to him were the truths that they enshrined. Though Ferrers never, so to say, paraded his faith

—though, indeed, a whimsical humour that was peculiarly his own even seemed to hide it—his essential fineness of character shone in his every word and action, and particularly in that close and tender bond of affection which made Staunton the happiest of homes. He bore a long and painful illness with serene fortitude and humility; and he leaves behind him the memory of a man in perfect peace because his mind was stayed on God."

A correspondent writes:—

When that modest, unassuming architect Walter K. Shirley [L.], retired from practice as Earl Ferrers [F.], the profession was the poorer.

There is one at least, who as a middle-aged architect with a growing family and a practice ruined by the War leased for a time one of his office rooms, to whom the excellent portrait in *The Times* vividly recalls memories of many little daily acts of kindly consideration more invaluable at such a time than he, alas, was ever told! Those memories are now 20 years old, but are unforgettable. He always fulfilled so perfectly one's ideal of a great gentleman; but always so very quietly.

If I liked his work I loved the man, and in this I cannot have been alone.

### LT.-COL. J. W. FISHER [F.]

Lt. Col. James William Fisher, whose death took place on 25 October 1936, was born in 1857 and articled in Birmingham. He started practising in 1890 with W. Talbot Brown, F.S.A., a Fellow of the Institute, and in 1923 took into partnership Paul J. J. Panter [L.], who succeeds him.

Colonel Fisher's work was mainly domestic and on schools. He was a Fellow of the Society of Antiquaries, President of the Northants, Bedfordshire and Huntingdonshire Association 1925-26, and surveyor to the Diocese of Peterborough. He was also appointed Deputy Lieutenant of Northamptonshire in 1935.

### SIDNEY WAGHORN [A.]

We regret to record the death of Mr. S. Waghorn on 30 September 1936. Sidney Stanley Waghorn was born in 1885 and was articled to the late Leonard V. Hunt [F.]. In 1912 he began to practise at 8 King William Street, Charing Cross, where he remained all his life.

His work was mainly domestic, but he also built a number of factories in the Barking and Stratford districts in Essex. During the War he was a Lieutenant R.N.V.R. He is succeeded by Mr. A. E. McE. Waghorn, F.S.I., F.F.A.S.

### JOHN QUAIL [A.]

Mr. John Quail, who has died in Cape Town, did not practise as an architect there, but as a quantity surveyor, and his work was held in high regard throughout South Africa.

He was born in 1875 and after becoming an Associate in 1901 went to South Africa to undertake quantity surveying work in connection with buildings designed by Sir Herbert Baker in Johannesburg. He remained there until 1919, when he joined the firm of A. T. Babbs & Labdon, in Cape Town. Mr. Quail was President from 1918-1920 of the S.A. Institute of Quantity Surveyors, and a foundation member of the Association of Transvaal Architects.

## ALLIED SOCIETIES

### WEST YORKSHIRE SOCIETY DIAMOND JUBILEE DINNER

The Diamond Jubilee Dinner of the Society was held at the Great Northern Hotel, Leeds, on Friday, 11 December 1936. There was an attendance of over a hundred members and guests, including the President, the President of the R.I.B.A. and Mrs. Thomas, Sir Ian MacAlister, the Deputy Lord Mayor and the Deputy Lady Mayoress of Leeds, and other persons representing allied professions. In responding to the toast of "The R.I.B.A.", Mr. Percy Thomas said he looked forward to the day when every city would have its industrial and social growth planned for the present and fifty or a hundred years ahead. This could not be achieved in a day, but required vision and energy and the driving force of the public. Adequate Governmental control was necessary. Many of the ills of the nation could be rectified by careful planning, and this should be made known to the country. The profession should be prepared for the time when the nation came to realise the value of architects in connection with planning.

Sir Ian MacAlister, responding to the toast of "The Allied Societies", reminded them that no other profession in any corner of the Empire was working in closer collaboration with other professions than the architectural profession. He then spoke of the principles of the organisation and relationship between the R.I.B.A. and Allied Societies, the principles of absolute freedom, co-operation and unity. One of the most important aims had been Registration, and in this the West Yorkshire Society had done more for the profession than any other Allied Society, since it was Mr. T. Butler Wilson, who was then President of the Society, who first turned Registration into a practical reality.

Other speakers were Mr. Arthur Hollis, F.S.I., Chairman of the Yorkshire Branch of the Surveyors' Institution; Lieut.-Col. C. H. Fox, O.B.E., F.S.I., B.Sc., President of the Institute of Structural Engineers; Mr. C. E. Fox, F.S.I. [F.], President of the West Yorkshire Society of Architects; the Deputy Lord Mayor of Leeds (Councillor B. W. Goodall); Mr. B. R. Gribbon [F.], Past President of the West Yorkshire Society of Architects; and Professor MacAdam, M.D., Past Chairman of the British Medical Association, Leeds Division.

### MANCHESTER SOCIETY

Professor Gropius addressed the Society on 13 January and claimed that we were now in a position to prove conclusively that the outward form of modern architecture and design was not the whim of a few architects or artists hungry for innovation, but the inevitable consequential product of the intellectual, social and technical conditions of our age. A new conception of building based on realities had developed and with it had come a new and changed perception of space. An architect could not hope to realise his ideas unless he was able to influence the general production of his country, its trade and industry in such a way that a new manner, a new school resulted, which succeeded in acquiring authoritative significance.

This conception of the unity of all creative work was what had inspired him in founding the Bauhaus, in which he had tried to solve the problem of combining imagination with technical proficiency and to combat the dilettante handicraft spirit. The Bauhaus accepted the machine as an essential modern vehicle of form, and had sought to come to terms with it. Its workshops were really laboratories in which designs for present-day goods were conscientiously worked out as models for mass production and were continually being improved upon. The object of the Bauhaus was not to propagate

any style, system, dogma, formula or vogue, but to exert a revitalising influence on design.

In asking how far the struggle had progressed and what part had the various nations played in it Professor Gropius surveyed the works of the leading pioneers of modern architecture. The most organic and continuous progress of the development was made, he suggested, in Germany, where the leaders of the movement were all leading spirits in the Deutscher Werkbund. He noted particularly the co-operative principle appropriate to the spirit of our age, especially when the groups included engineers and economists. Such sets, when led by men who possessed the right qualifications for holding their comrades together and inspiring the team spirit, were, he suggested, a guarantee of the thoroughness and many-sidedness of the work produced.

After having referred to the widening sphere of the new architecture and the continuity of tradition he stated that the greatest opposition which the new architecture encountered was due to the demand that the principle of mass production should be applied to house construction. The difficulties in the way were all the more considerable for being of a psychological, as well as technical, nature.

He then discussed some of the outstanding technical changes that had altered structures and plans, giving characteristic features such as large windows and flat roofs to modern houses.

On the subjects of town planning and housing he said that the rapid increase in means of locomotion and resultant interaction of time and space had lessened the barrier between town and country. The modern man needed contrast. The nostalgia of the town dweller for the countryside and of the country man for the town was the reflection of elementary human needs. The modern town planner should strive to bring town and country ever closer together. Opinion was still very widely divided as to what was the ideal form of dwelling for the bulk of the population: separate houses, with their own gardens, tenement blocks of medium height—three to five floors—or ten to twelve storied buildings. When conscientiously planned, with broad strips of verdure between them, multi-storied, collective dwellings satisfied all requirements in regard to light, air and rapid egress, besides offering the inhabitants innumerable other advantages. All the terrors of the tenement block disappeared, and the tenant found himself becoming the citizen of a green city, where contact with nature was a daily experience instead of an occasional Sunday excursion. The aim should be open planning, with horizontal and vertical buildings side by side: the horizontal construction being restricted, as far as possible, to one or two storied buildings in outer, urban zones, with a very low density per acre, and the vertical building, following the rational form of ten to twelve storied blocks, with full communal conveniences, in all parts of the city where its practical utility had been proved, more especially in zones with an inevitably high density per acre. Blocks of intermediate size had the advantages neither of small houses nor of multiple storied flats, and their disappearance should be considered as a step in the right direction.

In conclusion, he said that the international likeness of modern buildings proved their common roots, which were derived from the technical reflection of our age, not from political systems. It was amusing to find that the same phenomena, "The New Architecture," was nowadays called "Western Bourgeoisie" in Russia, "Bolshevism" in Germany, and the "True Fascist Style" in Italy.

Though some continued to find sympathy and others antipathy for "The New Architecture," no one could any longer ignore its intellectual basis. Its spiritual necessity, its power of persuasion, could no longer be disputed, and the youth of to-day was inspired by it.

## THE ROYAL INSTITUTE OF THE ARCHITECTS OF IRELAND

### THE ANNUAL GENERAL MEETING AND REPORT OF COUNCIL

A meeting of the above body was held on 17 December, at 8 Merrion Square, the President, Mr. H. Allberry, occupying the chair

The minutes of the previous meeting having been approved, the President stated that, as a result of the ballot, the following were elected members of Council for the year 1937 : Messrs. W. H. Howard Cooke, C. A. Harrington, J. J. Robinson, J. V. Downes, R. C. Keefe, T. F. Strahan, H. V. Millar, S. M. Ashlin and E. Bradbury, together with Mr. T. F. Inglis, representing the Architectural Association of Ireland.

The Hon. Secretary, Mr. Keefe, then read the annual report, in which it was stated that the present membership of the Institute totals 158, viz., 41 Fellows, 116 Members and one Honorary Member. In addition, there are 33 students and 66 probationers.

During the year the following were raised to the rank of Fellowship : Messrs. J. R. Boyd Barrett, J. V. Downes, R. E. Evans, S. S. Kelly, D. A. Levie and F. McArdle ; and the following were admitted to membership : Messrs. Miééal Costello, C. J. Crowe, Desmond Fitzgerald, G. C. F. Henry, Emmet Humphreys, T. F. Inglis, C. P. A. Kenna, T. J. McCarthy, Brendan O'Connor, Sean G. O'Kelly, M. J. Scott, John E. Wilkinson and A. Cunningham.

Amongst the various matters dealt with by the Council during the year, mention is made in the report of efforts to save Weavers' Hall, the support given to a resolution by the National Agricultural and Industrial Development Association that Irish architects and/or engineers should be appointed in connection with all industrial projects receiving Government protection, involving factory construction, even if it may be found necessary to obtain advice from foreign experts acquainted with the particular industry and also that the work should be done by Irish building contractors.

The President, in putting to the meeting the resolution adopting the report, stated that, epitomising the work of the Council during the year, he noted with pleasure the growing tendency of other professional institutions and bodies representing the building industry, the Civil Service Commission and State Departments to consult with the Institute in matters affecting architectural and constructional development. Having paid a tribute to the retiring Hon. Secretary, Mr. R. C. Keefe, and the retiring Hon. Treasurer, Mr. Edwin Bradbury, for their zeal and energy in conducting the affairs of the Institute during their term of office, he extended on behalf of the Institute generally a welcome to the new Hon. Secretary, Mr. J. M. Fairweather, and the new Hon. Treasurer, Mr. Stephen S. Kelly. The proceedings then terminated.

## THE BIRMINGHAM AND FIVE COUNTIES ARCHITECTURAL ASSOCIATION

The third meeting of the session was held in the Galleries of the Royal Birmingham Society of Artists on Friday 13 November, when the chair was occupied by the President, Mr. Alfred Hale [F.], and a paper describing his recent visit to Russia, entitled "The Work of the Architect in Leningrad and Moscow," was read by Mr. C. B. Parkes [L.]

In Russia Mr. Parkes said he found that everything was planned to meet national requirements and the number of entrants into the architectural profession was controlled with that end in view. Those who were admitted to an Architectural School were given a monthly salary of about 400 roubles and four and a half years' training, at the end of which they were allowed a year to prepare a design. Those students whose designs were considered satisfactory then became qualified architects and entered the Architectural Studios. These studios are under the control of architects of repute who are required to see that the younger men are given opportunities to gain experience.

The buildings erected after the Revolution were frequently of so-called "functionalist" design and built of reinforced concrete, but this style is now out of favour and there is a distinct Renaissance character about many of the new buildings. A high standard of design, however, has not yet been obtained and in the opinion of the speaker there is too great a love of the spectacular which will have to be outgrown before really fine architecture can result.

Mr. Parkes considers Leningrad one of the most beautiful cities in Europe, but Moscow needs to be largely replanned. This is necessary not only to house the increasing population, which is expected ultimately to reach 5,000,000, but also to provide for traffic needs and other essential services. In the planning of their towns the Russians do not forget to make provision for leisure and their Parks for Culture and Rest are many and exceedingly well thought out. At Leningrad one of these parks will contain a stadium for Olympic games capable of seating 100,000 spectators, while in or adjacent to all of them are theatres, cinemas and other places of amusement.

Finally, Mr. Parkes referred to the Russian practice of housing together the various types of workers. Houses for Civil Servants have already been erected at Leningrad and Moscow, and proposals are in hand for a house for cinematograph workers at Leningrad and a gigantic house for architects at Moscow.

Before the reading of Mr. Parkes's paper the President handed to Mr. F. A. R. Hill the Certificate of Award of a R.I.B.A. Maintenance Scholarship of £100, and announced that B. & F.C.A.A. Scholarships at the Birmingham School of Architecture had been awarded to Messrs. C. H. Hyde and T. Taylor.

## SCHOOL NOTES

### THE LEEDS SCHOOL OF ARCHITECTURE COLLEGE OF ART

#### ALFRED BOSSOM STUDENTSHIP

Mr. R. F. Reekie, Dipl.Arch. (Leeds), A.R.I.B.A., who was awarded the gold medal, is a graduate of this School, and is now in practice in London. Whilst a student he was successful in obtaining the Nicholson Travelling Scholarship, and has twice been a Victory finalist. He won the Alfred Bossom silver medal last year.

Mr. John Needham, Dipl.Arch. (Leeds), A.R.I.B.A., who receives one of the silver medals, is a past student, and is now a member of the staff of this School. He also is a Nicholson Travelling Scholar, and has been a Victory finalist twice and is also a Soane and Tite finalist.

Mr. H. H. Castle, Dipl.Arch. (Leeds), A.R.I.B.A., who also received a Bossom Silver Medal, is a graduate of this School, was a Leeds Architectural Travelling Scholar in 1935 and Victory finalist 1934 and 1936. On graduating from the School he was appointed student instructor, and during that time won the competition for the new library at Ackworth School.

It is interesting to note that this is the third successive year in which the School has received an award in the Bossom studentship, and it was the first provincial school to win the gold medal.

#### PRIZES TO SECONDARY SCHOOLS

Mr. N. Harrison, who was awarded the first prize for sketches, is now a first-year student at the Leeds School of Architecture.

#### ARCHIBALD DAWNEY PRIZE

Mr. Harold Wharfe, who was awarded one of these Scholarships, is at present a fourth year student in this School.

## Membership Lists

### APPLICATIONS FOR MEMBERSHIP

ELECTION : 9 FEBRUARY 1937

In accordance with the terms of Bye-laws 10 and 11, the following candidates for membership were elected at the Council Meeting held on Tuesday, 9 February 1937.

#### AS FELLOWS (4)

HALL : FREDERICK GEORGE ALFRED [A. 1929].

KAUAI : WILLIAM [A. 1909].  
And the following Licentiate who has passed the qualifying Examination :—

WILLIAMS : LEONARD LANGDON, Singapore.

And the following Licentiate who is qualified under the provisions of Section IV, Clause 4 (cii), of the Supplemental Charter of 1925 :—

HARVEY : JOHN HENRY, Melbourne, Victoria.

#### AS ASSOCIATES (26)

ABERDEEN : DAVID WILLIAM [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination].

ALLEN : EDGAR [Final], St. Annes, Lancs.

ANDERSON : MISS EDITH MARY CHARLOTTA [Passed five years' course at the Architectural Association. Exempted from Final Examination].

BARRY : MISS PATRICIA ELIZABETH [Completed the Degree Course in Architecture at the University of Cape Town, qualifying for exemption from the R.I.B.A. Final Examination], Fish Hoek, Cape Province.

BRIDGMAN : OLAF ADDISON HEWITT [Completed the Degree Diploma Course in Architecture at the University of Cape Town], Oudtshoorn.

CHALLIS : HENRY EMANUEL [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination].

CONNELL : AMYAS DOUGLAS [Awarded Rome Scholarship in Architecture in 1926. Exempted from Final Examination].

DEAN : JESSE [Passed five years' course at the Leeds School of Architecture. Exempted from Final Examination], Liversedge, Yorks.

DE SMIDT : REGINALD ERNEST [Special Final Examination], Cape Town.

DRYSDALE : MISS AGNES MARY [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Crieff, Perthshire.

FINCH : ROBERT BRIAN [Passed five years' course at the School of Architecture, University College, Auckland, New Zealand. Exempted from Final Examination], Whangarei, New Zealand.

FIRTH : FRANCIS DIGBY [Passed five years' course at the Leeds School of Architecture. Exempted from Final Examination], Leeds.

FRASER : COLIN CAMPBELL [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Dunfermline.

HARRISON : JOHN WILLIAM OSBORN [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination], Sutton Coldfield.

KEEL : FREDERICK COMPTON [Passed five years' course at the Architectural Association. Exempted from Final Examination].

LOGIE : GORDON CHALMERS [Passed five years' joint course at the Nottingham School of Architecture and the Architectural Association. Exempted from Final Examination].

LYALL : GEORGE ALEXANDER [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Edinburgh.

MARVAN : FRANCIS HAROLD [Passed five years' course at the Birmingham School of Architecture. Exempted from Final Examination], Warley, Worcs.

PILCHER : DONALD ELE [Passed five years' course at the Architectural Association. Exempted from Final Examination].

POLLOCK : JACKSON NISBET [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Edinburgh.

RILEY : JAMES EDWIN, Dip.Arch. [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], York.

SEWELL : DORCA CHARLES [Passed five years' course at the Architectural Association. Exempted from Final Examination], Dunmow, Essex.

SMITH-CARINGTON : Miss BETTY MURIEL KELWAY [Passed five years' joint course at the R.W.A. School of Architecture, Bristol, and the School of Architecture, Victoria University, Manchester. Exempted from Final Examination], Oswestry, Salop.

TATLOW : ALAN [Passed five years' course at the Architectural Association. Exempted from Final Examination].

TULLOCH : JOHN GUTHRIE [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination].

WOOTTON : PERCY DENIS [Passed five years' course at the Architectural Association. Exempted from Final Examination].

#### AS LICENTIATES (14)

ELLIS : GODFREY NEWELL, Bournemouth.

EVANS : ROBERT HOLLAND, Nottingham.

GREENWOOD : HAROLD.

HULL : WILLIAM EWART GLADSTONE.

LUCAS : COLIN ANDERSON, B.A.Cantab.

NAIRN : JAMES DOUGLAS, Carnoustie, Angus.

RAWLINSON : JAMES, Fleetwood.

SHERRINGTON : WILLIAM ARTHUR.

SHORE : Captain BERTRAM CHARLES GLOSSOP, Northiam, Sussex.

SMEED : HAROLD ERNEST, Winchester.

SMITH : SYDNEY PENN, Leicester.

TAYLOR : WILLIAM JACKSON, M.T.P.I., Norwich.

WILLIAMS : IDWAL E., Criccieth.

WILLIAMS : JOEL.

#### APPLICATIONS FOR MEMBERSHIP

ELECTION : 8 MARCH 1937

In accordance with the terms of Bye-laws 10 and 11, an election of candidates for membership will take place at the Council Meeting to be held on Monday, 8 March 1937. The names and addresses of the candidates, with the names of their proposers, found by the Council to be eligible and qualified in accordance with the Charter and Bye-laws are herewith published for the information of members. Notice of any objection or any other communication respecting them must be sent to the Secretary R.I.B.A. not later than Tuesday, 2 March 1937.

#### AS FELLOWS (8)

BARNARD : HAROLD THOMAS BENJAMIN [A. 1922], 7 Gower Street, W.C.1. Proposed by E. Stanley Hall, J. Murray Easton and Julian Leathart.

BROOKS : WILLIAM EDWARD, A.M.T.P.I. [A. 1903], The County Hall, Westminster Bridge, S.E.1; "Redcote," 228 Sydenham Road, Croydon. Proposed by E. P. Wheeler, W. E. Riley and Frederick R. Hiorns.

MANN : STEPHEN [A. 1921], 28 Lowther Street, Carlisle; 7 Etterby Road, Carlisle. Proposed by J. Forster, H. E. Scarborough and J. Slack.

**MEALAND** : HENRY ANTHONY [A. 1921], Bath and District Joint Planning Committee, 2 Princes Buildings, Bath ; "Ellerslie," Southstoke Road, Combe Down, Bath. Proposed by Professor Patrick Abercrombie, Mowbray A. Green and Alfred J. Taylor.

**ROSS** : WILLIAM ALEXANDER [A. 1921], H.M. War Office, Whitehall, S.W.1 ; The Hatch, Friary Road, Friern Barnet. Proposed by Sir Reginald Blomfield, Professor A. E. Richardson and Charles J. Mole.

**WHITE** : LEONARD WILLIAM THORNTON [A. 1926], Professor of Architecture at the University of Cape Town, Cape Town, South Africa. Proposed by L. H. Bucknell, Howard Robertson and Matthew J. Dawson.

And the following Licentiates who have passed the qualifying Examination :—

**DAVIES** : BENJAMIN PRICE, F.S.I., M.T.P.I., City Architect, Town Hall, Bangor, North Wales ; "Caer Menai," Menai Road, Bangor. Proposed by E. C. Morgan Willmott, Richard Hall and G. A. Humphreys.

**GRIFFITHS** : EDWIN DAYDON, 34 Wilton Place, Knightsbridge, S.W. ; 163 Holland Park Avenue, W.11. Proposed by W. S. A. Gordon, James S. Gibson and Arthur George Porri.

#### AS ASSOCIATES (91)

**AITKEN** : JAMES MOFFAT [Final], 19 Perth Street, Edinburgh. Proposed by E. J. MacRae, John Begg and A. F. Balfour Paul.

**AKEROYD** : ALFRED [Final], 6 Birch Avenue, Dovercourt, Essex ; C.E. in C's Dept., H.M.S. Ganges, Shotley, near Ipswich. Proposed by Percy Robinson, B. R. Gribbon and G. H. Foggett.

**AMOTT** : FRANCIS JOHN [Special Final Examination], Hoe Lane, Abridge, Essex. Proposed by L. Keir Hett, G. Mackenzie Trench and L. Stuart Stanley.

**ANTRUM** : ARTHUR HESLOP [Passed five years' course at the Leeds School of Architecture. Exempted from Final Examination], 115 Warwick Road, Earl's Court, S.W.5. Proposed by Stanley Hamp, Victor Bain, C. Ernest Fox and Samuel Beverley.

**APPLETON** : FRANK [Final], "Swithland," Kettering Road, Moulton, Northampton ; City Council, Birmingham. Proposed by A. E. Henson, F. H. Allen and Sidney F. Harris.

**ARDIN** : ARTHUR JAMES [Final], White Cottage, South Hill Road, Shortlands, Kent. Proposed by L. Stuart Stanley, H. O. Corfiato and C. Beresford Marshall.

**BARRETT** : WILLIAM HORACE [Final], 40 Dassett Road, West Norwood, S.E.27. Proposed by L. G. Ekins, T. P. Bennett and P. T. Wildon.

**BARROW** : THOMAS JAMES DOUGLAS [Final], 33 Tennyson Road, Bath. Proposed by Alfred J. Taylor, Mowbray A. Green and Arthur J. Pictor.

**BAYLIFF** : WILFRED JAMES [Final], 7 Lorne Villas, Workington. Proposed by J. Forster, L. Stuart Stanley and H. O. Corfiato.

**BEARD** : PHILIP BERNARD [Final], "Southlands," Cliffe Avenue, Lightcliffe, Yorks. Proposed by Norman Culley, James R. Adamson and John B. Gass.

**BIRNAGE** : SIDNEY WESLEY [Final], 11 Carrington Street, Glasgow, C.4. Proposed by Colin Sinclair, William J. Smith and D. W. MacMath.

**BLACKBELL** : EDGAR WATSON [Final], "Hazelwood," Tunstall Road, Sunderland. Proposed by W. Milburn, L. Stuart Stanley and S. W. Milburn.

**BRAVEN** : ARTHUR CHARLES [Final], 182 The Grove, Camberwell, London, S.E.5. Proposed by Edwin Williams, Oswald P. Milne and Joseph Addison.

**BROADBENT** : Miss MARION JOAN [Passed five years' course at the Leeds School of Architecture. Exempted from Final Examination], Highclere, Horsforth, near Leeds. Proposed by F. L. Charlton, Victor Bain and Charles W. Tomlinson.

**BROWN** : FRANCIS HUMFREY [Final], 18 Curzon Park, Chester. Proposed by Sir Percy S. Worthington, Francis Jones and J. Hubert Worthington.

**BROWN** : KENNETH CHARLES [Passed five years' course at the Architectural Association. Exempted from Final Examination], 83 St. Giles Street, Northampton. Proposed by A. E. Henson, Sidney F. Harris and Sir John Brown.

**BROWN** : RAYMOND GORDON [Passed five years' course at the Architectural Association. Exempted from Final Examination], 3 Airlie Gardens, London, W.8. Proposed by Michael Tapper, L. H. Bucknell and C. H. James.

**BUTCHER** : HERBERT STANLEY [Final], "Rookery Nook," The Groves, Snodland, Kent. Proposed by W. H. Robinson, S. H. Loweth and R. Goulburn Lovell.

**BUTLER** : REGINALD COTTERELL [Final], 23 Bradmore Way, Brookmans Park, Herts. Proposed by C. H. James, Joseph Addison and Henry A. Douglass.

**CAVE** : REGINALD WILLIAM [Passed five years' course at the Bartlett School of Architecture, University of London. Exempted from Final Examination], 123 Leicester Road, New Barnet, Herts. Proposed by Professor A. E. Richardson, H. O. Corfiato and H. Edmund Mathews.

**CHARLES** : FREDERICK WILLIAM BOLTON, B.Arch. [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], 416 Fulham Road, S.W.6. Proposed by H. St. John Harrison, Joseph Emberton and C. H. James.

**CHIT** : MAUNG BA [Special Final Examination], 112 Gower Street, W.C.1. Proposed by Frederick R. Hiorns, Alexander G. Bond and Edwin Williams.

**CLARKSON** : WILLIAM Ph.D., M.Sc., A.A.Dip.Hons. [Passed five years' course at the Architectural Association. Exempted from Final Examination], 20 Gordon Street, London, W.C.1. Proposed by E. G. W. Souster, W. Harding Thompson and T. P. Bennett.

**COGHILL** : JOHN LAMONT [Passed five years' course at the School of Architecture, Robert Gordon's Colleges, Aberdeen. Exempted from Final Examination], Dunrobin, Golspie, Sutherland ; c/o Wallace, 8 Watson Street, Rosemount, Aberdeen. Proposed by R. Leslie Rollo, A. G. R. Mackenzie and John G. Marr.

**COLLYER** : CHARLES EDWIN [Final], 21 Andover Road, Twickenham, Middlesex. Proposed by W. H. Hobday, Bernard W. H. Scott and Henry Tanner.

**CRAIG** : DAVID MAXTONE [Final], 16 Hartington Gardens, Edinburgh. Proposed by A. F. Balfour Paul, T. Forbes MacLennan and John Begg.

**CROMPTON** : RICHARD HARPER [Final], Silver Hill, Stockport Road, Hyde, Cheshire ; Architect's Department, Town Hall, Torquay. Proposed by John Bennett, J. Gordon McBeath and Isaac Taylor.

**DONATI** : EDWARD WILLIAM [Final], Holnicote, Allerford, Minehead, Somerset. Proposed by G. D. Gordon Hake, A. J. Toomer and L. Stuart Stanley.

**DOWNIE** : NORMAN CRICHTON [Final], Heath View, Hyde Vale, London, S.E.10. Proposed by Joseph Addison, J. H. Forshaw and J. A. Dempster.

**EDWARDS** : PERCY WILLIAM [Final], 25 Greenway Lane, Chippenham. Proposed by W. Rudman, L. Stuart Stanley and T. Walker.

**FARROW** : ERNEST [Final], 39 Sutton Way, Heston, Hounslow, Middlesex. Proposed by G. Mackenzie Trench, R. J. Duke and F. Coutts Webster.

**FOX** : CYRIL FREDERICK [Final], "Strathcona," Beaumont Avenue, St. Albans, Herts. Proposed by R. Palmer Baines, Cecil G. Butler and T. Harry Gibbs.

**GOODCHILD** : MARTIN JOSIAH HERBERT [Final], "Sunhill," Knoll Road, Bexley, Kent. Proposed by Professor A. E. Richardson, L. Stuart Stanley and H. O. Corfiato.

**GRAHAM** : ALEXANDER (Junr.) [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination], 9 Endsleigh Gardens, London, W.C.1. Proposed by T. Harold Hughes and applying for nomination by the Council under the provisions of Bye-law 3 (d).

**GRAHAM** : ALEXANDER MURRAY [Passed five years' course at the School of Architecture, Edinburgh College of Art. Exempted from Final Examination], Heathside, Limpisfield, Surrey.

- Proposed by James Macgregor, F. C. Mears and Col. W. H. Hatchard-Smith.
- GROSVENOR : HUGH NORMAN WILSHAW [Passed five years' course at the Architectural Association. Exempted from Final Examination], 22 Holly Hill, Hampstead, N.W.3. Proposed by L. H. Bucknell, H. S. Goodhart-Rendel and C. H. James.
- HADDOCK : HAROLD MALLEY [Final], 50 Highfield Lane, Chesterfield. Proposed by W. G. Davies, J. Mansell Jenkinson and J. Amory Teather.
- HALL : DENNIS MATTHEW [Final], 5 Gatwick Road, Gravesend, Kent. Proposed by L. Stuart Stanley, H. O. Corfiato and Matthew J. Dawson.
- HAWKES : HAROLD WILLIAM GIFFORD [Final], 6 Poplar Road, Wimbledon, S.W.19. Proposed by Alan G. Brace, Henry J. Chetwood and Kenneth S. Broad.
- HAY : GEORGE [Final], 9 Crichton Street, Edinburgh. Proposed by John Begg, John F. Matthew and Sir M. M. Ochterlony.
- HEWLETT : REGINALD MAURICE [Final], Mountway, Taunton. Proposed by H. S. W. Stone, Eric C. Francis and G. D. Gordon Hake.
- HIGGINS : STANLEY WILLIAM, P.A.S.I. [Special Final Examination], 64 Redway Drive, Whittton, Twickenham, Middlesex. Proposed by Percy V. Burnett, H. O. Corfiato and L. Stuart Stanley.
- HONES : DAVID MICHAEL [Final], 38 Cheyne Court, Chelsea, S.W.3. Proposed by Louis de Soissons, P. D. Hepworth and G. Grey Worms.
- HURRY : WILFRED ROY [Final], Holly Cottage, Bramford, Ipswich, Suffolk : County Architect's Department, Shirehall, Cambridge. Proposed by C. G. Stillman, L. Stuart Stanley and John Stuart.
- HUTCHISON : ROBERT FORBES [Final], c/o 3 Thirsk Terrace, Northallerton, Yorks. Proposed by L. Stuart Stanley, H. O. Corfiato and J. R. White.
- JACKSON : CHARLES HENRY [Final], 204 Eastfield Road, Peterborough, Northants. Proposed by L. Stuart Stanley, J. C. Robinson and Francis L. Lumb.
- JACKSON : FRANK GERALD [Final], "Zillebeke," Caldene Avenue, Mytholmroyd, Yorks. Proposed by L. Stuart Stanley, Joseph F. Walsh and C. Ernest Fox.
- KEATES : CHARLES JOHN [Passed five years' course at the Architectural Association. Exempted from Final Examination], 134 Croxton Road, Dulwich, S.E.21. Proposed by Louis de Soissons, John Grey and L. H. Bucknell.
- KEELING : JOHN WILLIAM [Final], 16 Waverley Street, Dudley, Worcs. Proposed by W. Ward, John B. Surman and L. Stuart Stanley.
- KERNOHAN : JAMES [Final], 80 Ardshell Road, Drumoyne, Glasgow, S.W.1. Proposed by T. G. Gilmour, T. Harold Hughes and William B. Whitie.
- KNIGHT : ALEXIS EDWARD [Final], 1 Aldebert Terrace, London, S.W.3. Proposed by Henry C. Smart, J. Leighton Fouracre and Edwin Williams.
- KNIGHT : ERIC GEORGE [Final], 69 Midhurst Road, West Ealing, W.13. Proposed by A. F. A. Trehearne, Edwin Williams and Fred K. R. Horns.
- LANE : REGINALD BERNARD [Final], 17 South Avenue, Burnage Garden Village, Levenshulme, Manchester ; City Architect's Department, Sheffield. Proposed by W. George Davies, J. Mansell Jenkinson and J. Amory Teather.
- LINDSAY : GEORGE [Final], 440 Whalley Old Road, Blackburn. Proposed by D. Wynne Thomas and applying for nomination by the Council under the provisions of Bye-law 3 (d).
- LLOYD : DAVID EDGAR [Final], 22 Mill Road, Ely, Cardiff. Proposed by E. C. Morgan Willmott, L. Stuart Stanley and Harry Teather.
- LOW : ALICK [Final], 89 Lichfield Court, Richmond, Surrey. Proposed by Graham R. Dawbarn, Joseph Addison and Edwin Williams.
- MCDERMOTT : MATTHEW JOHN, B.Arch. (N.U.I.) [Final], 44 Addison Road, Fairview, Dublin, I.F.S. Proposed by Professor R. M. Butler, F. G. Hicks and Vincent Kelly.
- MCGILL : ALEXANDER DEWAR [Special Final Examination], 25 Queen Anne's Gardens, Ealing, W.5. Proposed by W. J. Walker Todd, Charles Holden and Herbert A. Welch.
- MCINNES : IVOR [Special Final Examination], 23 Torrington Square, London, W.C.1. Proposed by Dr. H. V. Lanchester, T. A. Lodge and L. Stuart Stanley.
- MILLS : EDWARD DAVID WILLIAM [Final], 29 Rectory Lane, London, S.W.17. Proposed by H. Rogers Houchin, Joseph Addison and Edwin Williams.
- MUIRHEAD : MISS MARGARET FLORENCE [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination], 47 Aytoun Road, Pollokshields, Glasgow. Proposed by James Taylor, T. Harold Hughes and William J. Smith.
- MUSKETT : JOHN [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], 33 Belton Road, Cricklewood, N.W.2. Proposed by Professor Lionel B. Budden, Lionel A. G. Prichard and John Edward Bladon.
- NEWTON : ALEXANDER JOHN [Final], "Restmore," Templewood Road, Hadleigh, Essex. Proposed by L. Stuart Stanley, William H. Hamlyn and H. J. Connal.
- OWEN : GORONWY, P.A.S.I. [Final], 19 Uplands Way, Grange Park, Winchmore Hill, N.21. Proposed by E. Whitfield Burnett, W. Ernest Monro and L. Stuart Stanley.
- PARKIN : JOHN BURNET, B.Arch. [Passed five years' course at the Department of Architecture, University of Toronto. Exempted from Final Examination], 483 Parkside Drive, Toronto, Ontario. Proposed by J. H. Forshaw, Ernest G. W. Souster and applying for nomination by the Council under the provisions of Bye-law 3 (d).
- PARNABY : JOHN LESLIE [Final], 65 Kepier Crescent, Gilesgate Moor, Durham. Proposed by F. Willey, Norman Richley and S. W. Milburn.
- PASSMORE : RICHARD LESLIE [Special Final Examination], "Woodlea," 37 Willington Road, Maidstone. Proposed by W. H. Robinson, S. H. Loweth and Alfred C. Bossom.
- PATON : ADAM [Passed five years' course at the Glasgow School of Architecture. Exempted from Final Examination], 22 High Street, Dunblane, Perthshire. Proposed by T. Harold Hughes, John Stewart and George Boswell.
- PINFOLD : CYRIL GEORGE [Final], 26 Longcroft Lane, Welwyn Garden City, Herts. Proposed by Romilly B. Craze, Joseph Addison and Edwin Williams.
- PITTER : GEOFFREY WILLIAM KNOWLES [Special Final Examination], Borough Engineer's Department, Civic Centre, Southampton. Proposed by A. Leonard Roberts and applying for nomination by the Council under the provisions of Bye-law 3 (d).
- PRITCHARD : FREDERICK THOMAS [Final], 36 Southern Slope, Botley, Oxford. Proposed by A. Buller West, R. Fielding Dodd and Harold S. Rogers.
- RICHARDS : MISS HELGA MARY [Passed five years' course at the Leeds School of Architecture. Exempted from Final Examination], 28 Guilford Street, London, W.C.1. Proposed by William Broadbent, Col. R. B. Armistead and G. Mackenzie Trench.
- ROTHWELL : TOM [Passed five years' course at the Liverpool School of Architecture, University of Liverpool. Exempted from Final Examination], 1 Oarside Drive, Wallasey, Cheshire. Proposed by Professor Lionel B. Budden, J. E. Marshall and Edward R. F. Cole.
- ROY : ALAN CAMPBELL [Final], Belvedere, Newlands Road, Carlisle. Proposed by H. E. Scarborough, J. Forster and J. Slack.
- SINCLAIR : ALBERT GRAHAM [Special Final Examination], 51 Bideford Gardens, Monkseaton, Northumberland. Proposed by R. G. Roberts, R. Norman Mackellar and G. E. Charlewood.
- SOLOMON : CLARANCE [Final], 12 Brandon Grove, Newcastle-upon-Tyne, 2. Proposed by J. A. Clarke, G. E. Charlewood and Harold Oswald.

- SOMERTON :** GEOFFORY [Final], 172 Rosendale Road, S.E.21. Proposed by L. Stuart Stanley, Brian Poulter and Thomas Wallis.
- SPARE :** KENNETH ARTHUR [Final], 63 Sandy Lane South, Wallington, Surrey. Proposed by A. H. Jones, A. V. Heal and Alexander G. Bond.
- STEDMAN :** JAMES SPEDAN [Final], 19 Kendham Road, Wandsworth Common, S.W.17. Proposed by Joseph Addison, J. Alan Slater and P. J. Westwood.
- TADMAN :** JAMES ALBERT [Final], 177 Raeburn Avenue, Surbiton, Surrey. Proposed by L. Stuart Stanley, A. B. Knapp-Fisher and Thomas E. Scott.
- TAYLOR :** JOSEPH WILLIAM [Final], 47 Beckfield Lane, Acomb, York. Proposed by C. W. C. Needham, Kenneth Ward and Charles H. E. Bridgen.
- THOMAS :** ISAAC HOPKIN [Final], 1 Westbourne Terrace Road, London, W.2. Proposed by J. H. Forshaw, J. A. Dempster and Thomas E. Scott.
- TOLHURST :** ARTHUR JOHN MAURICE [Special Final Examination], 19 Bushey Way, Park Langley, Beckenham, Kent. Proposed by Henry V. Ashley, F. Winton Newman and L. H. Bucknell.
- TOOMER :** JOHN EDWIN [Final], "Midfields," Comeytree, Tattenhall. Proposed by H. S. W. Stone, L. Stuart Stanley and A. J. Toomer.
- TURNER :** Miss GRACE MARGARET [Passed five years' joint course at the Liverpool School of Architecture, University of Liverpool and the Architectural Association. Exempted from Final Examination], 4 Queen Square House, Guilford Street, W.C.1. Proposed by W. Harding Thompson, Professor S. D. Adshead and John H. Markham.
- WARD :** GUY [Final], 296 Warbreck Drive, Bispham, Blackpool. Proposed by Halstead Best, J. C. Robinson and L. Stuart Stanley.
- WHITTAM :** JAMES [Special Final Examination], 349 Walmersley Road, Bury, Lancs. Proposed by L. Stuart Stanley, H. O. Corfato and Matthew J. Dawson.
- WILLIAMS :** CHARLES PHILIP [Special Final Examination], 5 Anglesey Court Road, Carshalton, Surrey. Proposed by George Ernest Nield, H. Courtenay Constantine and Austin Vernon.
- WILSON :** ERNEST FRANCIS [Special Final Examination], 4 Fenwick Grove, Peckham Rye, S.E.15. Proposed by Paul Coleridge, J. E. Dixon-Spain and W. T. Curtis.
- WONNACOTT :** JOHN ALFRED [Final], "Woodstock," 1-5 Highbury Grange, N.5. Proposed by C. J. Eprile, Percy V. Burnett and Gerald Shenstone.
- WRIGHT :** ALEC MICHAEL JOHN [Final], 117 Balgores Lane, Romford, Essex. Proposed by T. Brammall Daniel, Wilfrid Travets and T. S. Tait.

#### AS LICENTIATES (5)

- COLLEY :** JAMES ERIC, c/o Borough Engineer and Surveyor's Office, Town Hall, Birkenhead; "Fairfield," Mackets Lane, Hunts Cross, Liverpool. Proposed by A. Ernest Shennan, Herbert J. Rowse and R. A. Landstein.
- HAWKINS :** HUBERT OSWALD, "Woodstock," London Road, Shrewsbury. Proposed by George W. Smith, H. C. Hughes and applying for nomination by the Council under the provisions of Bye-law 3 (d).
- QUEMBY :** WILLIAM HERBERT, 212 Upper Thames Street, E.C.4; 162 Hamilton Avenue, North Cheam, Surrey. Proposed by J. Herbert Pearson, Norman Keep and Alfred Cox.
- WILLIAMS :** THOMAS JESTYN, Deputy County Architect, Breconshire County Council, The Watton, Brecon; "Greystones," Brecon. Proposed by Harley C. W. Strickland, E. C. Morgan Willmott and Harry Teather.
- WOODALL :** HERBERT ARTHUR NOEL, c/o Messrs. Richard Owens and Son, 3 Crosshall Street, Liverpool; 12 Heathfield Road, Waterloo, Liverpool. Proposed by Kenneth Kinna, Frank Rimmington and Gilbert Fraser.

#### APPLICATIONS FOR MEMBERSHIP ELECTION : 12 APRIL 1937

In accordance with an arrangement made with the Institute of South African Architects the names of the following candidates found to be eligible and qualified in accordance with the Charter and Bye-laws will be included in the list of candidates for election on 12 April 1937. Notice of any objection or any other communication respecting these candidates must be sent to the Secretary R.I.B.A. not later than Tuesday, 30 March 1937.

#### AS ASSOCIATES (4)

- DELBRIDGE :** EDMUND ROBERT [Passed a qualifying Examination approved by the Institute of South African Architects], 659 Church Street, Pretoria. Proposed by J. S. Cleland, V. S. Rees-Poole and J. Lockwood-Hall.
- MCMILLAN :** Miss DISA JANET, B.A.(Arch.) [Passed a qualifying Examination approved by the Institute of South African Architects], Loch Ryan, Kensington Crescent Gardens, Cape Town. Proposed by F. K. Kendall, H. J. Brownlee and John Perry.
- POWERS :** ERNEST STARKEY [Passed a qualifying Examination approved by the Institute of South African Architects], 6-10 Southern Life Building, Smith Street, Durban, Natal. Proposed by Ernest M. Powers, G. T. Hurst and Wallace Paton.
- RINALDI :** RAYMOND CLEMENT [Passed a qualifying Examination approved by the Institute of South African Architects], 67 Circle Court, Clarendon Circle, Parktown, Johannesburg. Proposed by J. A. Hoogterp, Theophile Schaefer and J. G. H. Holdgate.

#### ELECTION OF STUDENTS R.I.B.A.

The following were elected as Students R.I.B.A. at the meeting of the Council held on 9 February 1937.

- ALLAN :** COLIN FAULDS, 37 Briarwood Crescent, Walkerville, Newcastle-on-Tyne.
- BANNERMAN :** JOHN, 5 Blinkbonny Terrace, Blackhall, Edinburgh.
- BATEMAN :** ALEXANDER WESLEY, 15 Fitzroy Square, London, W.1
- BILLING :** JAMES MILNE MONRO, Stamford, Collylinn Road, Bearsden, Glasgow.
- BINNEY :** WILLIAM, "Melville," Badsey Moor Lane, Rotherham, Yorks.
- BLACK :** LEIGHTON ELWYN, c/o Standard Bank of South Africa, 9 Northumberland Avenue, W.C.2.
- BOOTH :** ALAN LEETCHFIELD, 22 Mayfield Avenue, Old Southgate, N.14.
- BRAIN :** RAYMOND GORDON, c/o Michael Tapper, 1 St. Leonard's Terrace, S.W.3.
- BUCKLEY :** ALAN SAMUEL, Finchwood, Marple Bridge, Cheshire.
- CHESTERTON :** (Miss) ELIZABETH URSULA, Holly Cottage, Silver Street, Hampstead, N.W.3.
- CLEVELAND :** PETER LUMBY, London House, Caroline Place, London, W.C.1.

- EDWARDS :** ANTHONY DREW, Greenway, Wakerley Road, Evington, Leicester.

- EVERITT :** ROY LAYTON, Devonshire Road, Retford, Notts.
- FAIRLOUGH :** ANDREW CHARLES, Moushill Manor, Godalming, Surrey.

- GRIFFIN :** JOHN OSWALD, 41 Queens Avenue, N.10.
- GRIFFITHS :** NEVILLE, 304 Nantwich Road, Crewe, Cheshire.

- HALL :** HUMPHREY JOHN, 14 Devonport Street, W.2.
- HAYES :** THOMAS RALPH, 11 Oakfields Road, West Bridgford, Nottingham.

- NUNG :** KAN FOON, 51 Glenmore Road, Belsize Park, N.W.3.
- MADDOCKS :** GEORGE EDWARD, 91 Willingdon Road, Eastbourne.

- MATTHEWS :** STEPHEN, Cannon Hill, London, N.14.
- MAYCOCK :** SILVANUS PERREN, c/o Royal Bank of Canada, Cockspur Street, London, S.W.1.

- MORRIS :** DESMOND RUPERT, Wintmoor, Bickley.
- MORRIS :** HAROLD BROADLEY, Oak View, Rayner Road, Brighouse, Yorks.

- MURRAY :** DOUGLAS, South View, Haswell, Co. Durham.
- O'CONNOR :** JOHN DESMOND, 6 Camden Place, Cork, Ireland.

- OSTICK :** CHARLES DUNCAN, 4 Rylands Road, Chorley, Lancs.

SEATON : ROWLAND ARCHIE, Tiles, Hillier Road, Guildford, Surrey.

SIM : (Miss) ISABEL, 56a Eaton Terrace, S.W.1.

SOLOMON : BERNARD BERTRAM, 332 Kingsland Road, E.8.

STEWART : JOHN ALEXANDER, 63 Chelverton Road, Putney, S.W.15

SUTCLIFFE : TOM ALLISON, 86 Cranley Gardens, London, N.10

TALBOT : EDWIN WILLIAM, 24 Campdale Road, London, N.7

THOMPSON : RAYMOND WALLACE, 134 Cardigan Road, Headingley, Leeds, 6.

TOMLINSON : JAMES BRYAN, 8 Park Avenue, Cross Gates, Leeds

TOPLIS : GORDON MARTINEAU, The Spinney, Biddenham, Bedford.

YELLOWLEES : BENJAMIN VALENTINE INGRAM, 18 Braiburn Terrace, Edinburgh.

#### R.I.B.A. PROBATIONERS

During the month of January 1937 the following were enrolled as Probationers of the Royal Institute :

AFFLECK : JOHN ROBERT CLARK, Kirk Cottages, Aberdour, Fife, Scotland.

ASHWORTH : (Miss) JOAN MARY, "Crossways," Bebington, Cheshire.

BARLOW : EDWARD ERNEST, 42 Earls Crescent, Harrow, Middlesex.

BARLOW : LEONARD ROBERT, Paradise House, Sandwich, Kent.

BATEMAN : ALEXANDER WESLEY, 15 Fitzroy Square, London, W.1.

BIGGS : ALFRED GEORGE, "Belmont," 29 Halimote Road, Aldershot.

BLAKE : LEIGHTON ELWYN, c/o Standard Bank of South Africa, 9 Northumberland Avenue, W.C.2.

BONELLA : GORDON RAPHAEL, 44 Avenue Road, Westcliff, Essex.

BOONE-WILSON : ROBERT GRAY, P.O. Box 365, Salisbury, S. Rhodesia.

BRETT : HON. LIONEL GORDON BALIOL, 3 Grove Hall Court, St. John's Wood, N.W.8.

BROWN : ALFRED RICHARD, "Wingrove," Cliff Park Lane, Paignton, S. Devon.

BURNETT : EDMUND ALLENBY, 18 North Down Gardens, Swilly, Plymouth.

CARLILE : NEVILLE WILLIAM, Algeiba, Elm, Cambs.

CLARE : RICHARD HENRY, "Russetbank," Ilsham Marine Drive, Torquay, S. Devon.

CLIFTON : PHILIP ERNEST, 60 Cotton House, Clapham, S.W.2.

COLES : ROBERT JOHN, Ashton Rathbone Hall, 42 Ullet Road, Liverpool, 17.

COLTON : THOMAS, Mere Brow, Tarleton, Near Preston, Lancs.

COUPER : NORMAN DOUGLAS, King Street, Inverervie, Kincardineshire.

DARLING : JOHN SUMMERSCALES, Green Head Avenue, Utley, Keighley, Yorkshire.

DOBSON : ROGER, "Elsdon," Seaton Lane, W. Hartlepool, Co. Durham.

DOVEY : GEORGE CHADWICK, 77 Hough Hill Road, Stalybridge.

DUBRIER : REGINALD ALBERT LLOYD, 14 South Drive, Chorlton-cum-Hardy, Manchester.

EVANS : SAMUEL PETER, Tegryn, Saron, Clandyssul, Cards.

FARLOUGH : ANDREW CHARLES, Moushill Manor, Godalming, Surrey.

FLEET : WILLIAM MARTIN, "Elmsford," Ferndale, Dartmouth, Devon.

GAMBLE : RONALD JAMES RICHARD, 52 Ventnor Street, N. Evington, Leicester.

GLEAVES : KENNETH, "Cavendish House," Eastbridge Avenue, Hanley, Stoke-on-Trent.

GOODWIN : EDWIN JOHN, 5 Ambassador Road, Uppingham Road, Leicester.

GOLDFINCH : ARTHUR JAMES, 12 Moorcroft Road, Wallasey.

GOODFELLOW : ROY EDWARD, 69 Herschell Road, Leigh-on-Sea, Essex.

GOODY : DANIEL GEORGE, 54 Thorofare, Woodbridge, Suffolk.

GREENLAND : EDWARD HUGH, 3 High Street, Weston-super-Mare.

GRIFFITHS : GEOFFREY BARNETT, 5 Holly Road, Edgbaston, Birmingham, 16.

HALL : VINTON, 1 West Mount, Chester Road, Sunderland.

HARROP : JAMES KILWORTH, 108 Cambridge Gardens, Kensington, W.10.

HOOD : WILLIAM, 20 Latimer Street, Tynemouth, Northumberland.

JESSOP : BASIL GRUNDY, "Elmside," Newcastle Road, Neville's Cross, Durham City.

KAVANAGH : RAYMOND J., 28 Garville Avenue, Rathgar, Dublin.

LAIDLAW : KENNETH WILSON, "Beryldene," Pitt's Lane, Earley, Reading, Berks.

LITTLE : CYRIL LESLIE, 72 Saxon Road, Ilford, Essex.

MCCONNELL : RAYMOND, 151 Sea Road, Fulwell, Sunderland, Co. Durham.

MARSH : FRANK HENRY, 7 Loveday Road, Ealing, W.13.

MILBURN : FRANCIS THOMAS, Warwick House, Birtley, Co. Durham.

OLIVER : DAVID WARE, Southcott House, Pewsey, Wilts.

PEARSON : STANLEY ANTONY, 24 Lightwoods Hill, Warley Woods, Birmingham.

PHILLIPS : PETER ROY, Sydney House, Alphington Road, Exeter.

RHODES : GEORGE WILLIAM, 29 Ferrings Avenue, Worthing.

SIM : (Miss) ISABEL, 56a Eaton Terrace, S.W.1.

SIMKINS : GEORGE, The Farm, Adbolton, Notts.

SPARKS : ROBERT ALFRED, 47 High Street, Bognor Regis, Sussex.

TAYLORTH : JACK GODDARD, 65 Bennett Road, Mapperley, Nottingham.

TOWNSEND : JOHN HARRY, 77 The Avenue, Gravesend, Kent.

WATERHOUSE : (Miss) BARBARA CARMICHAEL, Stand Lodge, Brass-hall, Cheshire.

WILLAN : THOMAS SIDNEY, 8 Fenber Avenue, Watson's Road, Blackpool, S.

WILSON : ANDREW COLVILLE, 33 Espedair Street, Paisley, Renfrewshire.

YARD : GILBERT HARRY, 14 Grosvenor Avenue, Oakhill, Stoke-on-Trent.

## Notices

### THE SIXTH GENERAL MEETING, MONDAY, 22 FEBRUARY 1937, AT 8 P.M.

The Sixth General Meeting of the Session 1936-1937 will be held at 8 p.m. on Monday, 22 February, for the following purposes :—

To read the Minutes of the Fifth General Meeting held on Monday, 25 January 1937; formally to admit members attending for the first time since their election.

Mr. T. P. Bennett [F.] to read a paper on "Building Finance and Architecture."

### THE SEVENTH GENERAL MEETING, MONDAY, 8 MARCH 1937, AT 8 P.M.

The Seventh General Meeting of the Session 1936-1937 will be held at 8 p.m. on Monday, 8 March 1937, for the following purposes :—

To read the Minutes of the Sixth General Meeting held on Monday, 22 February 1937; formally to admit members attending for the first time since their election.

Mr. G. L. Pepler, F.S.I., to read a paper on "Town and Country Planning under the Act," and Mr. G. H. Jack, M.Inst.C.E., F.S.A. [F.], to read a paper on "The Working of the Advisory Panel System."

### INFORMAL GENERAL MEETING,

#### WEDNESDAY, 24 MARCH 1937, AT 6.15 P.M.

The next Informal General Meeting will be held on Wednesday, 24 March 1937, at 6.15 p.m., and not on Wednesday, 10 March, as previously announced.

The Meeting will be devoted to a discussion on "Modern Architecture and the Countryside," and the names of the opening speakers will be announced in due course.

Tea will be served from 5.30 p.m. onwards.

**EXHIBITION OF AIRPORTS AND AIRWAYS,  
20 FEBRUARY TO 24 MARCH 1937**

The Exhibition of Airports and Airways, which was opened by The Rt. Hon. Viscount Swinton, P.C., G.B.E., M.C., Secretary of State for Air, on Friday, 19 February, will remain open, free to the public, until Wednesday, 24 March 1937, inclusive. The Exhibition will be open between the hours of 10 a.m. and 8 p.m., Saturdays 10 a.m. and 5 p.m.

**BRITISH ARCHITECTS' CONFERENCE,  
LEEDS, 23-26 JUNE 1937**

The Annual Conference of the Royal Institute of British Architects and of its Allied and Associated Societies will take place at Leeds from 23 to 26 June 1937.

The West Yorkshire Society of Architects have in hand the preparation of a most attractive programme and particulars will be issued in due course.

**ROYAL INCORPORATION OF ARCHITECTS  
IN SCOTLAND**

**ANNUAL CONVENTION 1937**

The Annual Convention of the Royal Incorporation of Architects in Scotland will take place at St. Andrews, Fifeshire, on Friday and Saturday, 4 and 5 June 1937.

**R.I.B.A. ANNUAL RECEPTION**

The Council have decided to hold a Reception at the R.I.B.A. on Friday, 28 May 1937. Further details will be published in due course.

**REVISION OF THE CODE OF PROFESSIONAL  
PRACTICE**

The Council have amended the fifth paragraph of Clause 2 of the Code of Professional Practice by the inclusion of the words "and the Building Centre, London," after "Building Societies Act."

The paragraph, as amended, will read as follows :—

"An Architect may be a director of any company, including a building society registered under the Building Societies Acts and the Building Centre, London, except a company trading in materials used in or whose activities are otherwise connected with the building industry or engaged in the financing or erection of buildings."

**DRAFT FORM OF AGREEMENT BETWEEN A LOCAL  
AUTHORITY AND A FIRM OF ARCHITECTS**

In view of recent changes in legislation and the revision in 1933 of the Scale of Professional Charges, the Council, on the recommendation of the Practice Standing Committee, have revised the Draft Form of Agreement between a Local Authority and a firm of architects first issued in 1931.

The revised Draft is a short form embodying by reference the Scale of Professional Charges and the Conditions of Engagement which are part of the Scale, and has been arranged with alternative clauses to apply either in cases in which the appointment is the result of a competition or in cases in which the appointment is not the result of a competition.

Copies of the revised Draft Form of Agreement may be obtained upon application to the Secretary R.I.B.A.

**ASSOCIATES AND THE FELLOWSHIP**

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 10 May 1937 they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 13 March 1937.

**LICENTIATES AND THE FELLOWSHIP**

The attention of Licentiates is called to the provisions of Section IV, Clause 4 (b) and (cii), of the Supplemental Charter of 1925. Licentiates who are eligible and desirous of transferring to the Fellowship can obtain full particulars on application to the Secretary R.I.B.A., stating the clause under which they propose to apply for nomination.

**DISCIPLINARY ACTION**

The membership of Mr. Ernest Hooley, of Long Eaton, near Nottingham, a Licentiate, which by decree of the Council made pursuant to the Bye-laws was suspended for a period of two years from 3 December 1934, has been suspended for a further period of twelve months as from 9 February 1937.

## Competitions

The Council and Competitions Committee wish to remind members and members of Allied Societies that it is their duty to refuse to take part in competitions unless the conditions are in conformity with the R.I.B.A. Regulations for the Conduct of Architectural Competitions and have been approved by the Institute.

While, in the case of small limited private competitions, modifications of the R.I.B.A. Regulations may be approved, it is the duty of members who are asked to take part in a limited competition to notify the Secretary of the R.I.B.A. immediately, submitting particulars of the competition. This requirement now forms part of the Code of Professional Practice in which it is ruled that a formal invitation to two or more architects to prepare designs in competition for the same project is deemed a limited competition.

**ABERDEEN : LAY-OUT OF KINCORTH**

The Corporation of the City and Royal Burgh of Aberdeen invite architects to submit in competition designs for the lay-out of a part of Kincorth Estate, Aberdeen.

Assessor : Dr. Thomas Adams, F.S.I., P.P.T.P.I. [F].

Premiums : £500 and £350 to be divided between the authors of not more than three designs next in order of merit to be decided by the Assessor.

Last day for submitting designs : 31 July 1937.

Last day for questions : 31 March 1937.

Conditions of the competition may be obtained on application to Mr. G. S. Fraser, Town Clerk, Town House, Aberdeen. Deposit £1 1s.

**BILSTON : CENTRE HEALTH CLINIC**

The Borough Council of Bilston invite architects resident in England and Wales to submit in competition designs for a new Centre Health Clinic.

Assessor : Mr. William T. Benslyn, A.R.C.A. [F].

Premiums : £40, £35 and £25.

Conditions of the competition were obtainable on application before 20 February 1937 to Mr. Joseph L. Arlidge, Town Clerk, Town Hall, Bilston. Deposit £1 1s.

**BIRMINGHAM : NEW CENTRAL TECHNICAL  
COLLEGE, ETC.**

The Corporation of the City of Birmingham invite architects of British nationality and domiciled in the United Kingdom to submit in competition designs for a new Technical College, Commercial College and College of Art and Crafts.

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**Assessor :** Mr. James R. Adamson [F.]  
**Premiums :** £750, £500, £250.  
*The last day for receiving designs has been extended to 30 April 1937.*  
**Last day for questions :** 19 October 1936.  
 Conditions of the competition may be obtained on application to Dr. P. D. Innes, C.B.E., Chief Education Officer, Margaret Street, Birmingham, 3. Deposit £2 2s.

#### BROADSTAIRS : LAY-OUT OF ESTATE

The Broadstairs and St. Peter's Urban District Council invite architects to submit in competition designs for the lay-out as a high-class residential area and improvement of the amenities of the sea-front, a portion of the late Lord Northcliffe's North Foreland Estate.

**Assessor :** Mr. W. R. Davidge, F.S.I., M.T.P.I. [F.]  
**Premiums :** £100, £50 and £25.

**Last day for submitting designs :** 6 April 1937.

**Last date for questions :** 20 February 1937.

Conditions of the competition may be obtained on application to the Clerk of the Council, Pierremont Hall, Broadstairs. Deposit £1 1s.

#### DAWLISH : NEW COTTAGE HOSPITAL

The Governors of the Dawlish Cottage Hospital invite architects of British nationality practising within 200 miles of Dawlish to submit in competition designs for a new Cottage Hospital.

**Assessor :** Mr. Leslie T. Moore, M.C. [F.]  
**Premiums :** £100, £75 and £50.

**Last day for sending in designs :** 28 April 1937.

**Last day for questions :** 6 February 1937.

Conditions of the competition may be obtained on application to the Hon. Secretary, Dawlish Cottage Hospital, Dawlish, Devon. Deposit £1 1s.

#### GOSPORT : LIMITED COMPETITION FOR A NEW PUBLIC ELEMENTARY SCHOOL

The Education Committee of the Borough of Gosport propose to invite architects resident or practising in Gosport and Portsmouth to submit in competition designs for a new Public Elementary School to be erected on a site between Elson Road and Rydal Road.

**Assessor :** Mr. Geoffrey C. Wilson [F.]  
**Premiums :** £100, £50, and £25.

Conditions of the competition were obtainable on application before 15 February 1937 to Mr. G. R. Walker, Education Offices, Gosport. Deposit £1 1s.

#### HACKNEY : NEW CENTRAL BATHS

The Council of the Metropolitan Borough of Hackney invite architects to submit in open competition designs for a new Central Baths proposed to be erected in Clapton Square and Lower Clapton Road.

**Assessor :** Mr. Frederick J. Horth [F.]  
**Premiums :** £500, £300 and £200.

**Last day for receiving designs :** 31 May 1937.

**Last day for questions :** 18 March 1937.

Conditions of the competition may be obtained on application to Mr. R. H. R. Tee, Town Clerk, Town Hall, Hackney, London, E.8. Deposit £1 1s.

#### LEAMINGTON SPA : NEW POLICE AND FIRE BRIGADE HEADQUARTERS

The Town Council of the Borough of Royal Leamington Spa invite architects in the area of the Birmingham and Five Counties Architectural Association to submit in competition designs for new Police and Fire Brigade Headquarters to be erected at a cost of approximately £50,000.

**Assessor :** Mr. R. Norman Mackellar [F.]  
**Premiums :** £150, £100 and £70.

**Last day for submitting designs :** 5 March 1937.

**Last day for questions :** 11 December 1936.

#### SYDNEY, N.S.W. : EXTENSION OF ST. ANDREW'S CATHEDRAL

The following cablegram has been received from Mr. B. J. Waterhouse [F.], one of the Assessors in the above competition.

"Please inform competitors closing date St. Andrew's competition extended First June, Thirty-seven. Answers questions sent. Waterhouse."

#### WEYMOUTH : NEW BANDSTAND ENCLOSURE

The Town Council of the Borough of Weymouth and Melcombe Regis invite architects to submit in competition designs for a new Bandstand Enclosure on the sea front.

**Assessor :** Mr. H. S. Goodhart-Rendel [F.]  
**Premiums :** £150, £100 and £50.

**Last day for submitting designs :** 14 May 1937.

**Last day for questions :** 19 February 1937.

Conditions of the competition may be obtained on application to Mr. Percy Smallman, Town Clerk, Town Clerk's Office, Weymouth. Deposit £1 1s.

#### CARPET DESIGN COMPETITION

The *Furnishing Trades Organiser* is promoting a competition for designs for five types of carpet with two prizes in each class of £5 and £2 10s. There is also a special prize of £2 10s. for the best design submitted by a student aged 18 or under. Students and past-students of recognised Schools of Art or Technology in the British Isles are eligible to compete. Full conditions of the competition are published in the *Furnishing Trades Organiser* for January 1937. There is no entrance fee, and designs have to be submitted not later than 31 March 1937.

#### FORTHCOMING COMPETITIONS

Other competitions which it is proposed to hold, and the conditions for which are not yet available, are as follows:—

#### BELFAST : NEW WATER OFFICES

**Assessor :** Mr. H. Austen Hall [F.]

#### BRIGHTON : NEW COLLEGE OF ART

**Assessor :** Mr. Henry M. Fletcher [F.]

#### CAMBRIDGE : NEW CREMATORIUM

**Assessor :** Mr. H. S. Goodhart-Rendel [F.]

#### CHESTER : EXTENSIONS TO CHESTER ROYAL INFIRMARY

**Assessor :** Mr. Arthur J. Hope [F.]

#### DUNDEE : COLLEGE OF ART

**Assessor :** Mr. J. R. Leathart [F.]

- EDMONTON : NEW TOWN HALL BUILDINGS  
Assessor : Mr. E. Berry Webber [A].
- FRIERN BARNET : NEW MUNICIPAL OFFICES  
Assessor : Mr. C. Cowles-Voysey [F].
- GLOUCESTER : NEW SECONDARY SCHOOL FOR BOYS  
Assessor : Mr. H. Stratton Davis, M.C. F.S.A. [F].
- MACCLESFIELD : NEW NURSES HOME FOR GENERAL INFIRMARY  
Assessor : Professor R. A. Cordingley [F].
- NEWQUAY : SEASIDE HALL AND THEATRE  
Assessor : Mr. C. Cowles-Voysey [F].
- SOUTH SHIELDS : ASSEMBLY HALL AND LIBRARY  
Assessor : Mr. Arthur J. Hope [F].
- WREXHAM : NEW TOWN HALL.  
Assessor : Mr. Herbert J. Rowse [F].

### Members' Column

*Owing to limitation of space, notices in this column are restricted to changes of address, partnerships vacant or wanted, practices for sale or wanted, office accommodation, and appointments vacant. Members are reminded that a column in the Advertisement Section of the Journal is reserved for the advertisements of members seeking appointments in architects' offices. No charge is made for such insertions and the privilege is confined to members who are definitely unemployed.*

#### PARTNERSHIP OFFERED

FELLOW, Manchester, is prepared to offer a junior partnership to an Associate experienced in theatre and cinema work. Must be between 30 and 35, of good appearance and personality, and capable of taking full responsibility of a job.—Box No. 5237, c/o Secretary R.I.B.A.

#### PARTNERSHIP WANTED

ASSOCIATE (30), B.A. Cantab., wishes to obtain salaried partnership with established West-End architect. Eight years' thorough experience in full and complete charge of all branches and classes of work. Some capital available.—Reply Box 2936, c/o Secretary R.I.B.A.

#### SENIOR AND JUNIOR ASSISTANTS WANTED

F.R.I.B.A. practising in Staffordshire is in need of Senior and Junior Assistants. Apply stating qualifications, experience, and date when free to Box No. 1227, c/o Secretary R.I.B.A.

#### CHANGES OF ADDRESS

MR. V. J. SARGISON [Student] has changed his address to 17 Ravenscroft Road, Acton, W.4.

MISS JESSIE E. KENNEDY [I.] has changed her address to 110 Cheviot Gardens, Hendon Way, N.W.2.

MR. MICHAEL PATRICK [Student] has changed his address to Furnishing Department, Cunard-White Star, Ltd., Cunard Building Liverpool, 3.

#### MESSRS. KENNEDY & NIGHTINGALE'S OFFICE

MESSRS. KENNEDY & NIGHTINGALE [F.], of the Chenil Galleries, King's Road, Chelsea, wish it to be known with reference to a statement that appeared in an architectural paper last week that the building in which they have their offices is to be demolished, that they have heard nothing of this proposal to demolish their offices, and that the suggestion that they are changing their address is untrue.

### Architects' and Surveyors' Approved Society

#### ARCHITECTS' ASSISTANTS' INSURANCE FOR THE NATIONAL HEALTH AND PENSIONS ACTS

Architects' Assistants are advised to apply for the prospectus of the Architects' and Surveyors' Approved Society, which

may be obtained from the Secretary of the Society, 26 Buckingham Gate, London, S.W.1.

The Society deals with questions of insurability for the National Health and Pensions Acts (for England) under which, in general, those employed at remuneration not exceeding £250 per annum are compulsorily insurable.

In addition to the usual sickness, disablement, and maternity benefits, the Society makes grants towards the cost of dental or optical treatment (including provision of spectacles).

No membership fee is payable beyond the normal Health and Pensions Insurance contribution.

The R.I.B.A. has representatives on the Committee of Management, and insured Assistants joining the Society can rely on prompt and sympathetic settlement of claims.

### A.B.S. Insurance Department PENSION AND FAMILY PROVISION SCHEME FOR ARCHITECTS

This scheme has been formulated by the Insurance Committee of the Architects' Benevolent Society and is available to all members of the R.I.B.A. and its Allied and Associated Societies.

The benefits under the scheme include :—

(1) A Member's Pension, which may be effected for units of £50 per annum, payable monthly and commencing on attainment of the anniversary of entry nearest to age 65. This pension is guaranteed over a minimum period of five years and payable thereafter for the remainder of life.

(2) The Beneficiary's Pension, payable as from the anniversary mentioned in Benefit No. 1, but to the widow (or other nominated beneficiary) if the member dies before age 65. The amount of this pension is adjusted in accordance with the disparity between the ages of the member and his wife.

(3) Family Provision. Under this benefit a payment of £50 yearly is made to the dependant from the date of death of the member prior to age 65 until attainment of the anniversary previously mentioned, after which benefit No. 2 becomes available.

Provision can be made for any number of units (of £50 per annum) up to a maximum of £500 per annum.

Pension benefit only may be secured if desired and the pension commuted for a cash sum.

Members are entitled to claim rebate of Income Tax on their periodical contributions to the scheme both in respect of pension and of family provision benefit.

Full particulars of the scheme will be sent on application to the Secretary, A.B.S. Insurance Department, 66 Portland Place, W.1.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expressions of the Institute.

Members sending remittances by postal order for subscriptions or Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A. and crossed.

#### R.I.B.A. JOURNAL

DATES OF PUBLICATION.—1937.—6, 20 March; 10, 24 April; 8, 22 May; 5, 26 June; 17 July; 14 August; 11 September; 16 October.

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